28 May 1983 35p US $1.95 (by air) ISSN 0028 6362

Aus80c DnKr14.50 FrNF10.00 GerDm 5.00 Spn225pts Malaysia $2.50 IR 50p (inc. VAT) New Zealand 80c

NME

NEW MUSICAL EXPRESS

Simply soulful

ALF SAY HELLO WAVE GOODBYE

EXCLUSIVE ALISON MOYLET INTERVIEW BY DON WATSON

VAN MORRISON

EXCLUSIVE INTERVIEW WITH A CELTIC SOUL BROTHER

Alf waves Yazoo a farewell. Pic Peter Anderson. Van Morrison by Anton Corbijn.

SUMMER FAYRES AND FESTIVALS ● MARATHON TV ● ELVIS' PILLS AND SOAP ● JOBSON'S ARMOURY

Elephant Fayre line-up

THE CURE will be one of the headliners at this year's Elephant Fayre in Cornwall — not only will it be their first performance this year, but it will also mark the debut of their new line-up. They'll be appearing on the Saturday night in the three-day event, which runs from Friday to Sunday, July 29-31, at its established site in St. Germans.

The Friday show is a reggae night featuring Clint Eastwood & General Saint, Black Roots and Spartacus. Several big-name acts, including a Sunday headliner, are still under negotiation — as well as various support bands — and will be announced shortly.

The three main concerts are just one aspect of the festival which, besides rock and reggae, also offers folk, blues, jazz, cabaret, Indian and African music, poetry, video and film — plus a 30-strong Japanese theatre called Super Ichiza, who perform traditional plays to modern Western music, and who'll be appearing at London's Dominion Theatre.

Among more than 250 acts who'll be giving individual performances are Earl Okin, Jon Benns, Robin Dransfield, Shiva, Sharon Landau and Tony Allen. There are several different stages, as well as a shopping arcade, a genuine fair, children's entertainments and numerous facilities, including free camping site.

Last year's event, when Siouxsie & The Banshees were among the headliners, attracted 15,000 people — and more are expected this year. Tickets are £12 (weekend) and £5 (daily), with accompanied children admitted free.

Pauline goes gospel

A FREE FESTIVAL is being held in the Crystal Palace Concert Bowl, South London, on Saturday, June 4 (noon-8pm). It's been organised by the Greater London Council to welcome the 1983 Glasgow To London People's March For Jobs.

The event will mark the debut of Pauline Black's new 20-piece

gospel band, with whom she's currently recording her first solo album. The line-up includes two former Blockheads, Charlie Charles (drums) and Norman Watt Roy (bass) — plus Tim Hinckley (keyboards), Ed Speight (guitar) and a 15-strong choir.

Also taking part are Clint Eastwood & General Saint, Amazulu and Spartacus R. Others appearing include 20-piece Angolan band Semba Tropical who, as previously reported, are coming to the UK primarily for London's festival of Brazil — and Tennessee outfit The Nuclear Regulatory Commission, a futuristic anti-nuclear rock band from America's oldest commune. The Flying Pickets will fill one of the many guest spots, with others to be announced next week.

The venue is reached by regular train service from Victoria or London Bridge to Crystal Palace or Penge West. Alternatively, buses 3, 12 or 137 from the West End — or tube to Brixton, then a short bus ride. There is free car parking at the site.

Impostor releases new Costello single

ELVIS COSTELLO's new single 'Pills And Soap' is rush released this week on Demon Records in a limited edition of 15,000 copies with the record credited to 'The Impostor'.

"I wanted it out quickly and the record company lawyers are still arguing," Costello told *NME* this week, referring to legal complications which had already delayed the release of his forthcoming LP and the UK tour planned for July.

F-Beat's licensing deal with WEA Records has apparently expired and a fresh deal is still under negotiation. Demon is an F-Beat subsidiary specialising in one-off releases.

The singer had personally delivered a freshly minted acetate of 'Pills And Soap' to the editor's desk, sliding it from his slimline matt black metal briefcase with the comment, "It's a new song that will appear on the next album, although that will be a different version.

"I wanted the song to be heard at this particular time, it couldn't wait the month or two that it will take to finalise legal matters."

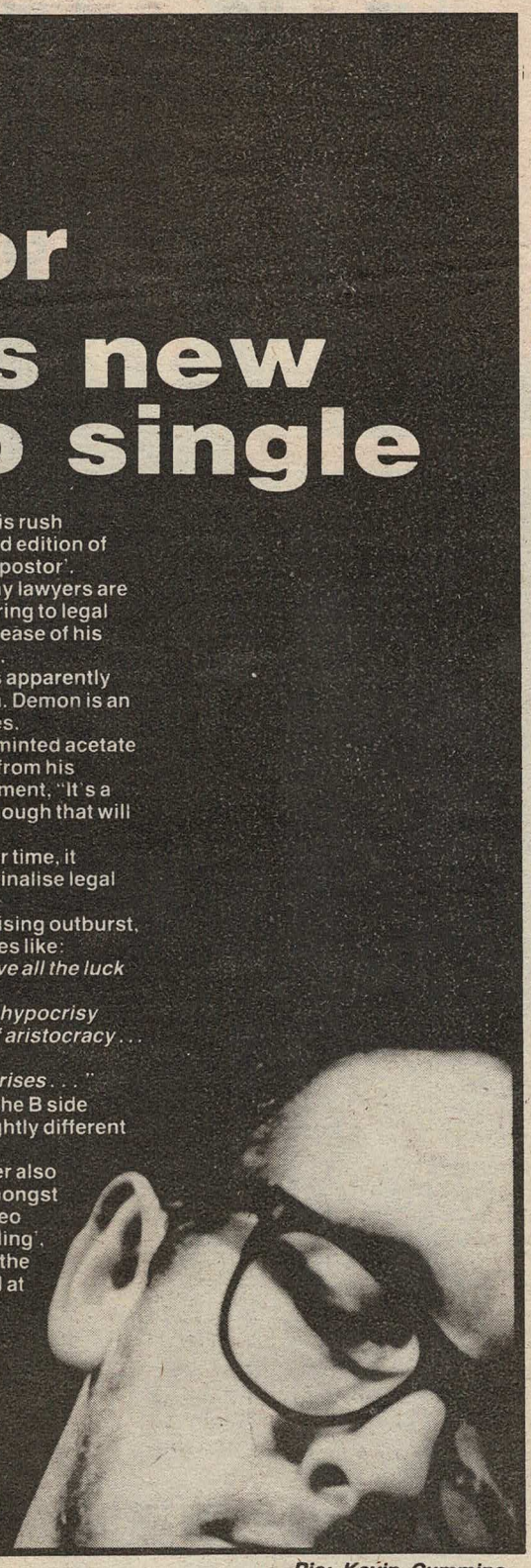
The song is a stark, eloquent and uncompromising outburst, evidently describing contemporary Britain in lines like:

"The king is in his counting house, some folk have all the luck
And all we get is pictures of Lord and Lady Muck
They come from lovely people with a hard line in hypocrisy
There are ashtrays of emotion for the fag ends of aristocracy . . .
"Give us our daily bread in individual slices
And something in the daily rag to cancel all the crises . . ."

The single will be released in a plain wrapper, the B side being an extended version of the song with a slightly different mix.

Besides acting as his own plugger — the singer also delivered The Impostor's debut to Radio One amongst other places — Costello also took part in the video shoot of Robert Wyatt's top twenty hit 'Shipbuilding', the song Costello wrote last May in response to the Falklands War. He appears in a sequence filmed at London's Whisky A Go Go club.

●Single review page 18.



Pic: Kevin Cummins

Topical gangsters

KID CREOLE & THE COCONUTS return to the UK in late summer to play 20 concerts, including a string of four at the Hammersmith Odeon. Their visit is part of a full European tour, which goes under the banner of 'The Lifeboat Party' and runs through until late November.

Their British dates are at St. Austell Cornwall Coliseum (August 24 and 25), Southampton Gaumont (27), Poole Arts Centre (29 and 30), Edinburgh Playhouse (September 1 and 2), Glasgow Apollo (3), Nottingham Royal Concert Hall (6), Newcastle City Hall (7 and 8), Manchester Apollo (11 and 12), Birmingham Odeon (15 and 16), London Hammersmith Odeon (19, 20, 21 and 22) and Brighton Centre (27).

Tickets are on sale now priced £7, £6 and £5 (Hammersmith); £5, £4 and £3 (Edinburgh and Glasgow); £5 only (Poole); £5 and £4 (Brighton) and £6, £5 and £4 (all other venues).

The group's stage show has been completely restructured since the end of their last UK tour in December, giving new emphasis to The Coconuts and Coati Mundi. And following the success of their 1982 platinum LP 'Tropical Gangsters', they'll have a new album released by Island to coincide with their visit, title as yet unknown. Meanwhile, The Coconuts (minus Kid Creole) have their own album 'Don't Tame My Coconuts' issue by EMI on June 13, and Coati Mundi's debut solo LP 'The Former 12-Year-Old Genius' has just been released by Virgin.

Long distance Tube

THE TUBE returns to Channel 4 for a special one-off show on Friday, June 24, in what will probably be the TV rock event of the year — a five-hour "rockathon" from 8pm to 1am, which is being billed as *A Midsummer Night's Tube*.

Filmed highlights include a day with Duran Duran in their South of France chateau hideaway, a major interview with David Bowie and a look back at his career, U2 performing at the Red Rocks Bowl in Denver, Marillion in action at London's Marquee Club and an interview with Robert Palmer. Additionally, The Tubes flew into Newcastle last week, specially to record a performance in the Tyne Tees studios.

Live in the studio, Robert Plant will unveil his new band — and the party will be kept swinging by Shalamar, King Sunny Ade, Wham and The Truth — plus many guests who are expected to drop in.

● *The Tube* returns for a new 26-week series in the early autumn.

Jobson's new group

THE ARMOURY SHOW — the new group featuring Richard Jobson (vocals), John McGeogh (guitar) and Russell Webb (bass), joined by John Doyle (drums) and Evan Charles (keyboards) — have now confirmed their first British dates, climaxing in a major London show. They play Edinburgh Nite Club (June 8), Glasgow Night Moves (9), Aberdeen The Venue (10), Dundee Marriot Hall (11), Sheffield Leadmill (12) and London Charing Cross Heaven (13). They are expected soon to sign a major recording deal (with Phonogram?), and further dates will follow to coincide with their initial releases.

ABC lose D

ABC's drummer David Palmer has left the group in order to pursue a series of solo projects, and it's understood that the first of these will be a Japanese tour in August with Yellow Magic Orchestra's Yukihiro Takahashi. His departure was announced in a tersely worded statement from Phonogram this week, which simply says: "ABC, who are currently compiling material for their next album, wish David every success in his venture." No information regarding a replacement drummer is forthcoming at present.

A bigger splash

The sixth Reggae Sunsplash is set to take place in Jamaica's Montego Bay from June 28th until August 2nd, with a line-up that includes Black Uhuru, Dennis Brown, Freddie McGregor, Yellow Man and Gil Scott Heron.

Also appearing will be The Melody Makezrs — the group formed by Bob Marley's children — together with Rita Marley, while the legendary session band of the '60s, The Skatalites, will be specially reformed for the occasion.

The festival, which has established itself as reggae's major live showcase, with last year's highlights appearing on Channel 4, will this year be staged for the first time in the new Bob Marley Performance Centre, a purpose built venue with facilities for over 30,000 people.

The full line-up is:
June 29: United Africa, Blue Riddim Band, Lloyd Parkes, Melodians, Derrick Harriott, Alton Ellis, Delroy Wilson, Sam & Fay, Skatalites, Leroy Sibbles.

June 30: Bankie Banx, Tristan Palmer, Don Carlos, Sugar Minott, Massive Dread, Marcia Griffiths, Barrington Levy, J.C. Lodge, Michigan & Smiley, Yellowman.

Aug. 1: King Sounds, Gil Scott Heron, Nadine Sutherland, Dallol, Melody Makers, Rita Marley, Steel Pulse, Chalice, Mutabaruka, Dennis Brown.

Aug. 2: Supermax, A.J. 'Boots' Brown, Ras Karbi, Musical Youth, Big Youth, Prince Edwards, Third World, Freddie McGregor, Black Uhuru, Judy Mowatt.

YOUR NME

Life begins at 40p! Despite constant jibes from our so-called rivals that we're a *cheap* newspaper, next week we move firmly into the luxury class with a price increase of five pence. This, of course, is due entirely to the world recession . . . but in return you get, er, we'll come up with something by next week. (It is *totally* a coincidence that half the staff will be holidaying in St Tropez throughout June.) Place your order now!

NEW NME MUSICAL EXPRESS

INSIDE INFORMATION

4 NME CHARTS
6 ALF TIME
8 PRINT
11 SPORTSDESK
12 TWISTED NERVE/ MTUME
14 BOTTLE DROPPING
15 AWESOME ORSONS
18 SINGLES

16 *HUBBLE BUBBLE TOIL AND TROUBLE . . .*
Andrew Tyler peers into the murk of the election cauldron.

ALAS POOR ZIGGY, I KNEW HIM WELL . . . 39
Bowie's Serious Moonlight tour previewed by Charles Shaar Murray.

20 SILVER SCREEN
24 VAN THE MAN
26 LPs: CRASS
27 MALCOLM
28 BATCAVE
29 MILES
30 RECORD NEWS
31 TOUR NEWS
33 GIG GUIDE
37 X-WORD
39 LIVE!
40 LIVE! MAZE
42 PLUTONIUM BLONDES
42 STATION NEWS
46 GASBAG
47 T-ZERS

MASK OF THE YELLO PERIL

BLANK INFO & DIETER DATA

PAGE THREE says hello to Yello, who are not only big in Zurich, but also stars of *NME's Expresso Video*. Those who have seen their 'Pinball Cha Cha' offering will be pleased to know they've completed a video for their new single 'I Love You', from which these stills are taken.

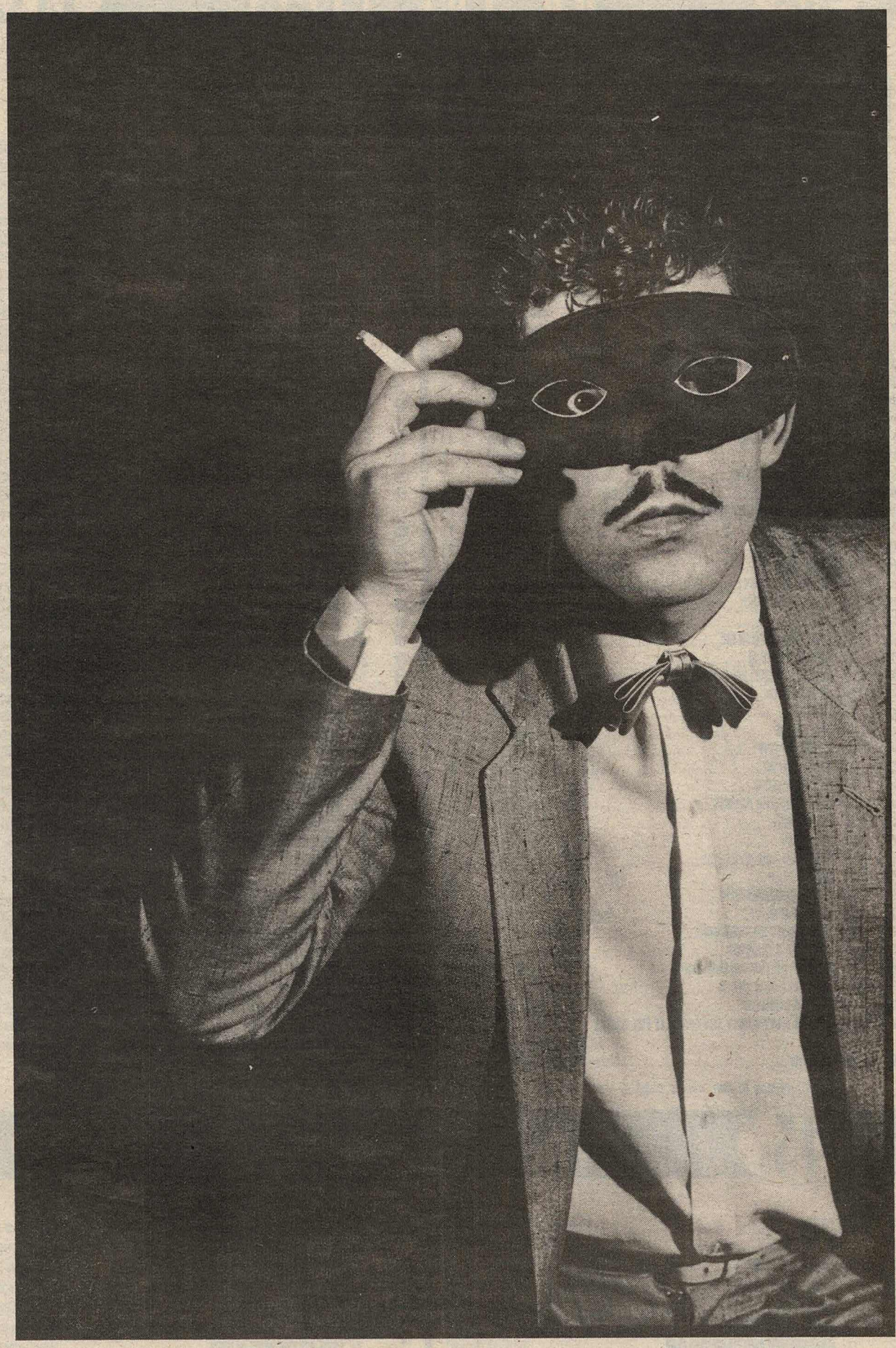
The storyline has Yello composer Boris Blank turning blue with fear in the passenger seat of his girlfriend's car. A notoriously lousy driver, she ignores his pleas for caution, responding simply with *"I love you, I love you"*. Sweet, but she's not much of a conversationalist. What happens next and why Boris's protruding part is pointing the wrong way will be revealed in due course.

If you think that's bizarre, you should see what they once did for Zurich TV. Shy to a fault, Boris and third member Carlos Peron set up their synths and computers and left the stage to vocalist/performance artist Dieter Meier, who chanted *"feel like a dead cat"* ad infinitum.

Their collective madness does bear fruit, and from the seediest of sounds grow their exotic rhythms. For instance, the low tones of the erotic 'Pumping Velvet' are worked up from a pig's grunt. And their 'Pinball Cha Cha' has two solid Boris belches at its base.

Far left: The man in the Yello mask, Boris Blank, gives the camera the eye. Right: Carlos, Dieter and Boris brimming with Alpine pique.

Pix: Anton Corbijn



Sentence your cassette to life.

Buy a Maxell cassette, and you can sentence it to hard labour – for life. Because however much you record and re-record, and whatever your equipment, every Maxell cassette is guaranteed for life.

maxell

Break the sound barrier.

Maxell (UK) Ltd., 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster and send address changes to NME, Publications Expediting incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

NME CHARTS

45s UK TOP FIFTY

1	Last Week			Weeks In	Highest
1	1	**TRUE**	Spandau Ballet (Reformation)	6	1
2	2	**TEMPTATION**	Heaven 17 (B.E.F.)	6	2
3	6	**CANDY GIRL**	New Edition (London)	6	3
4	8	**CAN'T GET USED TO LOSING YOU**	The Beat (Go Feet)	4	4
5	4	**DANCING TIGHT**	Galaxy (Ensign)	6	4
6	5	**OUR LIPS ARE SEALED**	Fun Boy Three (Funbx)	5	5
7	3	**(KEEP FEELING) FASCINATION**	Human League (Virgin)	6	2
8	16	**BAD BOYS**	Wham (Innervision)	2	8
9	10	**BLIND VISION**	Blancmange (London)	4	9
10	28	**NOBODY'S DIARY**	Yazoo (Mute)	2	10
11	20	**BUFFALO SOLDIER**	Bob Marley (Island)	3	11
12	7	**PALE SHELTER**	Tears For Fears (Mercury)	5	4
13	27	**WHAT KINDA BOY YOU'RE LOOKING FOR**	Hot Chocolate	2	13
14	12	**BLUE MONDAY**	New Order (Factory)	10	8
15	(—)	**EVERY BREATH YOU TAKE**	Police (A & M)	1	15
16	18	**FAMILY MAN**	Hall & Oates (RCA)	4	16
17	(—)	**MONEY GO ROUND**	Style Council (Polydor)	1	17
18	9	**WORDS**	F.R. David (Carrere)	8	3
19	11	**WE ARE DETECTIVE**	Thompson Twins (Arista)	6	7
20	25	**SHIPBUILDING**	Robert Wyatt (Rough Trade)	3	20
21	26	**DON'T STOP THAT CRAZY RHYTHM**	Modern Romance (WEA)	3	21
22	17	**MISS THE GIRL**	Creatures (Polydor)	6	17
23	(—)	**CANTON (LIVE)**	Japan (Virgin)	1	23
24	15	**LAST FILM**	Kissing The Pink (Magnet)	6	15
25	44	**JUST GOT LUCKY**	JoBoxers (RCA)	2	25
26	42	**SWEET MEMORY**	Belle Stars (Stiff)	6	36
27	13	**BEAT IT**	Michael Jackson (Epic)	7	3
28	34	**FEEL THE NEED IN ME**	Forrest (CBS)	2	28
29	31	**MUSIC (PART 1)**	D Train (Prelude)	4	29
30	(—)	**GLORY, GLORY, MAN. UNITED**	Manchester Utd Team (EMI)	1	30
31	14	**LET'S DANCE**	David Bowie (EMI)	10	1
32	21	**OVERKILL**	Men At Work (Epic)	6	19
33	(—)	**I GOT MINE**	Motorhead (Bronze)	1	30
34	22	**FRIDAY NIGHT**	Kids From Fame (RCA)	5	17
35	40	**STOP AND GO**	David Grant (Chrysalis)	3	35
36	28	**NOT NOW JOHN**	Pink Floyd (Harvest)	3	28
37	33	**FLIGHT OF THE ICARUS**	Iron Maiden (EMI)	6	10
38	38	**JUICY FRUIT**	M'tume (Epic)	2	38
39	37	**ROSANNA**	Toto (CBS)	6	14
40	(—)	**TRAGEDY AND MYSTERY**	China Crisis (Virgin)	1	40
41	(—)	**CANDY MAN**	Mary Jane Girls (Motown)	1	41
42	30	**FUTURE GENERATION**	B52s (Island)	4	27
43	47	**I AM ME (I'M ME)**	Twisted Sister (Atlantic)	9	18
44	35	**CREATURES OF THE NIGHT**	Kiss (Casablanca)	4	28
45	23	**LOVE IS A STRANGER**	Eurythmics (RCA)	7	5
46	24	**CHURCH OF THE POISON MIND**	Culture Club (Virgin)	7	2
47	(—)	**WAITING FOR A TRAIN**	Flash 'n' The Pan (Easy Beat)	1	47
48	(—)	**IN A BIG COUNTRY**	Big Country (Mercury)	1	48
49	(—)	**I GUESS THAT'S WHY THEY CALL IT THE BLUES**	Elton John (Rocket/Phonogram)	3	41
50	(—)	**MORNIN'**	Al Jarreau (Warner Bros)	1	50

(Correction to last week's chart — see page 26)

LPs UK TOP FIFTY

1	Last Week			Weeks In	Highest
1	3	**THE LUXURY GAP**	Heaven 17 (Virgin)	4	1
2	1	**TRUE**	Spandau Ballet (Reformation)	11	1
3	3	**THRILLER**	Michael Jackson (Epic)	23	1
4	2	**LET'S DANCE**	David Bowie (EMI)	6	1
5	5	**POWER, CORRUPTION AND LIES**	New Order (Factory)	3	5
6	7	**CARGO**	Men At Work (Epic)	6	3
7	6	**THE HURTING**	Tears For Fears (Mercury)	11	2
8	8	**MIDNIGHT AT THE LOST AND FOUND**	Meatloaf (Epic)	4	3
9	16	**NIGHT DUBBING**	Imagination (R&B)	3	9
10	21	**DRESSED FOR THE OCCASION**	Cliff Richard (EMI)	2	10
11	10	**FASTER THAN THE SPEED OF NIGHT**	Bonnie Tyler (CBS)	6	3
12	12	**QUICK STEP AND SIDE KICK**	Thompson Twins (Arista)	13	2
13	9	**SWEET DREAMS (ARE MADE OF THIS)**	Eurythmics (RCA)	13	1
14	(—)	**PIECE OF MIND**	Iron Maiden (EMI)	1	14
15	(—)	**FEAST**	Creatures (Polydor)	4	16
16	18	**TWICE AS KOOL**	Kool And The Gang (Mercury)	4	16
17	(—)	**CONFRONTATION**	Bob Marley (Island)	1	17
18	11	**THE FINAL CUT**	Pink Floyd (Harvest)	9	1
19	(—)	**WHAMMY!**	B-52s (Island)	1	19
20	20	**TOTO IV**	Toto (CBS)	13	3
21	13	**CHINERA**	Bill Nelson (Mercury)	3	13
22	(—)	**CHART ENCOUNTERS OF THE HIT KIND**	Various (Ronco)	1	22
23	29	**SIOGO**	Blackfoot (Atco)	2	23
24	17	**SONGS**	Kids From Fame (BBC)	3	17
25	15	**WHITE FEATHERS**	Kajagoogoo (EMI)	5	8
26	22	**WAITING**	Fun Boy Three (Chrysalis)	10	7
27	37	**H_2O**	Hall And Oates (RCS)	2	27
28	19	**YOU CAN'T STOP ROCK'N'ROLL**	Twisted Sister (Atlantic)	4	16
29	27	**WE ARE ONE**	Maze (Capitol)	3	27
30	14	**LISTEN**	A Flock Of Seagulls (Jive)	4	13
31	25	**THE ELEVENTH HOUR**	Magnum (Jet)	1	31
32	25	**HIGH LAND, HARD RAIN**	Aztec Camera (Rough Trade)	6	12
33	40	**LIONEL RICHIE**	Lionel Richie (Motown)	20	9
34	23	**RIO**	Duran Duran (EMI)	45	2
35	26	**WAR**	U2 (island)	12	3
36	(—)	**THE COLLECTION**	Dionne Warwick (Arista)	1	35
37	(—)	**RING OF CHANGES**	Barclay James Harvest (Polydor)	1	37
38	41	**THE RISE AND FALL OF ZIGGY STARDUST**	David Bowie (RCA)	3	38
39	35	**HELLO I MUST BE GOING**	Phil Collins (Virgin)	28	2
40	36	**JARREAU**	Al Jarreau (WEA)	6	24
41	34	**PRIDE**	Robert Palmer (Island)	6	15
42	(—)	**A TRICK OF THE LIGHT**	Modern Romance (WEA)	1	42
43	30	**ELIMINATOR**	ZZ Top (WEA)	6	24
44	33	**THE LAUGHTER AND TEARS COLLECTION**	Various (WEA)	2	33
45	24	**MUSIC FROM LOCAL HERO**	Mark Knopfler (Vertigo)	6	10
46	(—)	**LIVING MY LIFE**	Grace Jones (Island)	4	37
47	32	**THE HEIGHT OF BAD MANNERS**	Bad Manners (Telstar)	3	32
48	42	**SCRIPT FOR A JESTER'S TEAR**	Marillion (EMI)	9	4
49	(—)	**REACH THE BEACH**	The Fixx (MCA)	1	49
50	(—)	**BUSINESS AS USUAL**	Men At Work (Epic)	19	1

45s INDEPENDENT

1	2	**SHIPBUILDING**	Robert Wyatt (Rough Trade)
2	1	**BLUE MONDAY**	New Order (Factory)
3	10	**NOBODY'S DIARY**	Yazoo (Mute)
4	3	**BAD BOY**	Adicts (Razor)
5	4	**CATCH 23**	GBH (Clay)
6	5	**PEPPERMINT PIG**	Cocteau Twins (4AD)
7	11	**CAPITALISM AND CANNIBALISM**	Anthrax (Crass)
8	8	**ALICE 12"**	Sisters Of Mercy (Merciful Release)
9	7	**CROW BABY**	March Violets (Rebirth)
10	22	**SCREAMING**	Gene Loves Jezebel (Situation 2)
11	6	**ZOMBIE CREEPING FLESH**	Peter & The Test Tube Babies (Trapper)
12	9	**TELECOMMUNICATION EP**	Blitz (Future)
13	(—)	**THE JET SET HUNTA**	Monochrome Set (Cherry Red)
14	(—)	**WALK OUT TO A WINTER**	Aztec Camera (Rough Trade)
15	(—)	**BURNING SKIES EP**	Tones On Tail (Situation 2)
16	(—)	**BEWARE EP**	Sleeping Dogs (Crass)
17	15	**A GIRL CALLED JOHNNY**	Water Boys (Chicken Jazz)
18	20	**BANDWAGON TANGO**	Testcard F (Backs)
19	(—)	**WAITING FOR A TRAIN**	Flash 'N' The Pan (Easy Beat)
20	16	**FURNICE/GUYS AND DOLLS**	Darkness & Jive (Red Rhino)
21	12	**SEBASTIAN**	Sex Gang Children (Illuminated)
22	(—)	**OLD STYLE DROP DOWN**	The Box (Go Discs)
23	23	**BAD SEED**	Birthday Party (4AD)
24	14	**CATTLE AND CANE**	The Go Betweens (Rough Trade)
25	27	**LOVE WILL TEAR US APART**	Joy Division (Factory)
26	(—)	**WORKING ON THE GROUND**	Shriekback (Y)
27	28	**MONEYS TOO TIGHT**	Valentine Brothers (Energi)
28	(—)	**IN NOMINI PATRI**	Alternative (Crass)
29	18	**MEGALOMANIA**	Blood (No Future)
30	25	**LOW PROFILE**	Cook Da Books (Kiteland)

LPs INDEPENDENT

1	1	**POWER, CORRUPTION AND LIES**	New Order (Factory)
2	2	**HIGH LAND, HARD RAIN**	Aztec Camera (Rough Trade)
3	3	**THE WHIP**	Various (Kamera)
4	5	**FETISCH**	X-Mal Deutschland (4AD)
5	4	**PILLOWS AND PRAYERS**	Various (Cherry Red)
6	22	**STOP THAT TRAIN**	Clint Eastwood and General Saint (Greensleeves)
7	7	**1981-82 THE MINI ALBUM**	New Order (Factory)
8	6	**SONG AND LEGEND**	Sex Gang Children (Illuminated)
9	8	**IT'S TIME TO SEE WHO'S WHO**	Conflict (Corpus Christi)
10	9	**LAZY WAYS**	Marine Girls (Cherry Red)
11	13	**SEDUCTION**	Danse Society (Society)
12	10	**BEFORE HOLLYWOOD**	Go-Betweens (Rough Trade)
13	(—)	**FIRST FLOWER**	Play Dead (Jungle)
14	14	**MACHINE**	1919 (Red Rhino)
15	12	**LET THE TRIBE INCREASE**	The Mob (All The Madmen)
16	(—)	**BEGINNING OF THE END**	Wasted Youth (Bridge House)
17	19	**GARLANDS**	Cocteau Twins (4AD)
18	18	**ENFLAME**	Passage (Cherry Red)
19	11	**REASON WHY**	Angelic Upstarts (Anagram)
20	23	**CARE**	Shriekback (Y)
21	21	**EARTH**	Misty In Roots (People Unite)
22	15	**A DISTANT SHORE**	Tracey Thorn (Cherry Red)
23	17	**MOVEMENT**	New Order (Factory)
24	20	**EARTH Vs SHOCKABILLY**	Shockabilly (Rough Trade)
25	25	**CALL OF THE WEST**	Wall Of Voodoo (Illegal)
26	16	**GANG WARS**	Prince Charles And The City Band (Solid Platinum)
27	30	**REBEL SONGS**	Decorators (Red Flame)
28	(—)	**UNKNOWN PLEASURES**	Joy Division (Factory)
29	(—)	**ONE AFTERNOON IN A HOT AIR BALLOON**	Artery (Red Flame)
30	(—)	**NORTH MARINE DRIVE**	Ben Watt (Cherry Red)

45s DANCE FLOOR

1	**TEMPTATION**	Heaven 17 (Virgin)	
2	**BLUE MONDAY**	New Order (Factory)	
3	**DANCING TIGHT**	Galaxy (Ensign)	
4	**NATIVE LOVE**	Divine (O)	
5	**CASH MONEY**	Prince Charles (Virgin)	
6	**BEST PART OF BREAKING UP**	Ronni Griffiths (Vanguard)	
7	**HEAVEN SENT**	Paul Haig (Island)	
8	**SHE HAS A WAY**	Bobby O (O)	
9	**DON'T STOP**	Sylvester (London)	
10	**MONEY'S TOO TIGHT**	Valentine Brothers (Energi)	
11	**A GIRL CALLED JOHNNY**	Water Boys (Chicken Jazz)	
12	**IN THE STREET**	Prince Charles (Greyhound)	
13	**MORNIN'**	Al Jarreau (WEA)	
14	**LOVES PAIN**	Yvonne Eliman (Rams Horn)	
15	**ESCAPADES OF FUTURA 2000**	Futura 2000 & Clash (Disc. Int.)	
16	**MAYBE THIS TIME**	Norma Lewis (ERC)	
17	**BREAKDOWN**	Colour Box (4AD)	
18	**ROCK YOUR BABY**	Disco Connection (Pye)	
19	**PASSION**	Flirts (O)	
20	**I LIKE PLASTIC**	Marci Raven (Red Bus)	
21	**MENERGY**	Patrick Cowley (Metronome)	
22	**CUTS IT UP**	Grand Mixer (Celluloid)	
23	**X RATED**	Carol Jiani (Matra)	
24	**MY BABY JUST CARES FOR ME**	Nina Simone (Charly)	
25	**B MOVIE/JOHANNESBURG**	Gil Scot Heron (Arista)	
26	**SHOOT YOUR SHOT**	Divine (O)	
27	**WAITING FOR THE TRAIN**	Flash 'n' The Pan (Easy Beat)	
28	**LET'S LIVE IT UP**	David Joseph (Island)	
29	**I'M SO HOT FOR YOU**	Bobby O (Factory)	
30	**YOU DON'T KNOW WHAT YOU'VE GOT**	Karen Young (Firebird)	

Courtesy Virgin Records, 5 Queens Road, Brighton.

AFRICAN LPs

1	**AJOO**	Sunny Ade (SAR)	Nigeria
2	**AMBITION**	Ebenezer Obey (Obey)	Nigeria
3	**ORIGINAL SUFFERHEAD**	Fela Kuti (Skylark)	Nigeria
4	**L'EVENMENT**	Rochereau & Franco (Genidia)	Zaire
5	**EMMA BEKUM MMARIUM**	Sunsum Band (Happy Bird)	Ghana
6	**MAAJO**	Sunny Ade (SAR)	Nigeria
7	**HILIFE SAFARI**	Eric Agyeman (Apogee)	Ghana
8	**QUATRE ETOILES**	Nyboma, Wuta May (Aforhythmes)	Congo-Brazzaville
9	**HILIFE REINCARNATION**	Victor Olaiya (Polygram)	Nigeria
10	**PROPULSION**	Pamela Mounka (Eddyson)	Zaire
11	**KAIVASHA**	Orch. Super Mazembe (Virgin)	Kenya
12	**PRECIOUS GIFT**	Ebenezer Obey (Obey)	Nigeria
13	**TALAKA NKE EBI**	I. K. Dairo (Afrodisia)	Nigeria
14	**PUT YOUR SPIRIT UP**	Corinna Sherman 45 (Amini Human)	Liberia
15	**DOUBLE DOUBLE**	Nyboma (Celluloid)	Zaire

Courtesy Sterns African Record Centre, 116 Whitfield Street, London W1

REGGAE 45s

Dennis Brown — love all over the charts

1	**MY LOVE**	Dennis Brown (Yvonne's)	
2	**STAND UP AND FIGHT**	Freddie McGregor (Jah Guidance)	
3	**I LIKE IT LIKE THAT**	Dennis Brown (Yvonne's)	
4	**ONE MORE RUB-A-DUB**	Johnny Osbourné (Tads)	
5	**BOBY BABYLON**	Freddie McGregor (Studio One)	
6	**YOUNG REBEL**	Johnny Clarke (Top Notch)	
7	**I'M GONNA FALL IN LOVE**	Tinga Stewart (J & J)	
8	**EASY TAKE IT EASY**	Dennis Brown (Tads)	
9	**I WANT TO KNOW**	Eek A Mouse (D.O.)	
10	**ROOTS WITH QUALITY**	Third World (Observers)	
11	**LOVE IS THE TOPS**	Alton Ellis (Body Music)	
12	**OUTSTANDING**	Al Charles (Live And Love)	
13	**MR. MONEY MAN**	Barrington Levy (Hitbound)	
14	**YOUR LOVE GOT A HOLD ON ME**	Dennis Brown (Joe Gibbs)	
15	**COUNTRY LIVING**	Mighty Diamonds (Hitbound)	

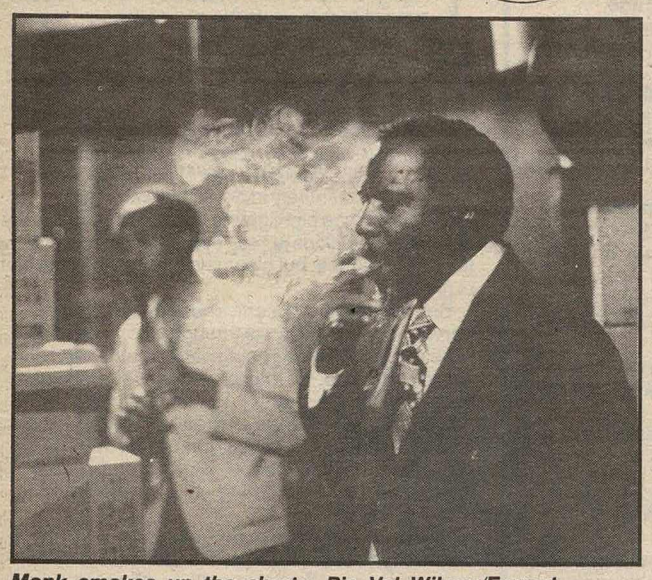
Courtesy Dub Vendor, 274 Lavender Hill, Clapham Junction, London SW11.

REGGAE LPs

1	**STURGAV VERSUS LEES UNLIMITED**	Various DJs (Live And Learn)	
2	**CONFRONTATION**	Bob Marley & The Wailers (Tuff Gong)	
3	**THE TWO BIG SOUNDS**	Various DJs (Greensleeves)	
4	**SATISFACTION FEELING**	Dennis Brown (Tads)	
5	**THE VERY BEST OF**	Ruddy Thomas (Mobiliser)	
6	**JAH LOVE**	Michael Prophet (Live And Learn)	
7	**SREVOL**	Pat Kelly (Ethnic)	
8	**A WOMAN AS NICE**	Fenton Smith (S.G.)	
9	**COME ON OVER**	Freddie McGregor (Ras Records)	
10	**GIVE THE YOUTH A TRY**	Little John (Live And Learn)	

Courtesy Dub Vendor, 274 Lavender Hill, Clapham Junction, London SW11.

JAZZ LPs



Monk smokes up the charts. Pic Val Wilmer/Format

1	ALL THE MAGIC	Lester Bowie (ECM)
2	STAR PEOPLE	Miles Davis (CBS)
3	OLDE ENGLYSHE	Ted Heath (Jasmine)
4	SWINGS IN HI-STEREO	Ted Heath (Jasmine)
5	THE BRITISH ORCHESTRA	Gil Evans (Mole)
6	DRUMMIN' MAN	Gene Krupa (CBS)
7	ALL STAR JAZZ MESSENGERS	Art Blakey (RCA)
8	SINGS HAROLD ARLEN	Rosemary Clooney (Concorde Jazz)
9	KIND OF BLUE	Miles Davis (CBS)
10	OUT TO LUNCH	Eric Dolphy (Blue Note)
11	MONK AND COLTRANE	Thelonious Monk/John Coltrane (Milestone)
12	BOB FLORENCE BIG BAND	Bob Florence (Discovery)
13	PRES AND TEDDY	Lester Young/Teddy Wilson (Verve)
14	THELONIOUS MONK	Thelonious Monk (Blue Note)
15	AT BIRDLAND	Art Blakey (Blue Note)
16	THE BEST IS YET TO COME	Ella Fitzgerald (Pablo)
17	THE MUSINGS OF MILES	Miles Davis (Milestone)
18	CONCORDE	Modern Jazz Quartet (Milestone)
19	DON'T EXPLAIN	Billie Holiday (PRT)
20	AT ANTIBES	Charles Mingus (Atlantic import)

Courtesy of Direction, 97-99 Dean Street, London W1.

US 45s

1	LET'S DANCE	David Bowie (EMI-America)
2	BEAT IT	Michael Jackson (Epic)
3	FLASHDANCE . . . WHAT A FEELING	Irene Cara (Casablanca)
4	OVERKILL	Men At Work (Columbia)
5	SHE BLINDED ME WITH SCIENCE	Thomas Dolby (Capitol)
6	LITTLE RED CORVETTE	Prince (Warner Bros)
7	SOLITAIRE	Laura Branigan (Atlantic)
8	JEOPARDY	Greg Kihn Band (Beserkley)
9	MY LOVE	Lionel Richie (Motown)
10	TIME	Culture Club (Virgin)
11	DER KOMMISSAR	After The Fire (Epic)
12	PHOTOGRAPH	Def Leppard (Mercury)
13	STRAIGHT FROM THE HEART	Bryan Adams (A&M)
14	RIO	Duran Duran (Capitol)
15	I WON'T HOLD YOU BACK	Toto (Columbia)

Courtesy Billboard

US LPs

1	THRILLER	Michael Jackson (Epic)
2	PYROMANIA	Def Leppard (Mercury)
3	CARGO	Men At Work (Columbia)
4	FLASHDANCE	Soundtrack (Casablanca)
5	LET'S DANCE	David Bowie (EMI-America)
6	FRONTIERS	Journey (Columbia)
7	KILROY WAS HERE	Styx (A & M)
8	H_2O	Daryl Hall & John Oates (RCA)
9	BUSINESS AS USUAL	Men At Work (Columbia)
10	THE FINAL CUT	Pink Floyd (Columbia)
11	LIONEL RICHIE	Lionel Richie (Motown)
12	RIO	Duran Duran (Capitol)
13	1999	Prince (Warner Bros.)
14	CUTS LIKE A KNIFE	Bryan Adams (A & M)
15	JARREAU	Al Jarreau (Warner Bros.)

Courtesy Billboard

N. IRELAND LPs

1	BABY BLUE	Ann Wiliamson (Mint)
2	MAGGIE	Foster And Allan
3	WHEN THE SUN SAYS GOODBYE TO THE MOUNTAINS	Susan McCann (Fame)
4	LIKE STRANGERS	Ann Williamson with Roly Daniels (Mint)
5	PAL OF MY CRADLE DAYS	Ann Breen (Homespun)
6	JEMMY	Bank Robbers (Good Vibrations)
7	HEY	Red Hurley (Mint
8	BABY BLUE	Conquerors (Drive)
9	PORTER	Bakerloo Junction (Mint)
10	TELEPHONE TEASER	Mama's Boys (Pussy)

Compiled by Number One Records, Unit 6, Murayfield Shopping Centre, Larne, N.Ireland

FILM VIDEOS 20

1	JANE FONDA'S WORKOUT	(Warner Home)
2	CONAN THE BARBARIAN	(EMI)
3	JANKIE GENOVA'S WORK THAT BODY	(Island)
4	MY FAIR LADY	(CBS/Fox)
5	CHARIOTS OF FIRE	(CBS/Fox)
6	POLTERGEIST	(CBS/MGM/UA)
7	ROMEO AND JULIET	(CIC)
8	Caligula	(Electric)
9	BEN HUR	(MGM/UA)
10	CAT PEOPLE	(CIC)
11	GALLIPOLI	(CIC)
12	FALKLAND TASK FORCE SOUTH	(BBC/3M)
13	TESS	(EMI)
14	ESPANIA '82	(JVC/EMI)
15	ONCE UPON A TIME IN THE WEST	(CIC)
16	SHOGUN	(CIC)
17	STAR WARS	(CBS/Fox)
18	EMMANUELLE	(Brent Walker)
19	PLAY GOLF	(BBC/3M)
20	ELECTRIC BLUE 11	(Electric)

Courtesy HMV Shops Limited

Monty Smith and Andy Gill discuss the new video releases. Pic Conan The Barbarian

FRED FACT

The relative failure of Pink Floyd's 'Not Now John' will come as no surprise to those familiar with the band's reluctance to obtain hit singles. Trying carefully to avoid such unwelcome encumberances to cult status, they initially left all songwriting on their first two singles to Syd Barrett, the man most unlikely to succeed. Unfortunately, because he wasn't fully in command of his faculties he didn't really comprehend the situation and delivered 'Arnold Layne' and 'See Emily Play', after which he was only allowed to provide one song on the next single, Rick Wright supplying the B-side. This sold not a lot and the band realised they were on the right track. Accordingly Barrett was given the shove and the Floyd's 1968 single was penned by Wright and Roger Waters, a ploy that proved so successful — the disc selling zilch — that the band quit making singles altogether and merely celebrated through to 1979. Then, thanks to some school kids playing with the bricks in the Floyd's wall and mass incredulity that a new Floyd single actually existed, a chart-topper was created, thus completely destroying the band's morale. Since that time the tendency has been to rush out singles at an incredible rate — two in the past three and a half years — the band being rewarded with a brace of welcome flopperoonies. But the single of which the Floyd are most proud is 'Money', planned by EMI as a 1981 release and scheduled as a 12" until Waters and Co, sensing another embarrassing success, put the kibosh on all plans, therefore eliminating any possible accustions of a sell-out. My admiration knows no bounds.

Fred Dellar

5 YEARS AGO

1	RIVERS OF BABYLON	Boney M (Atlantic)
2	NIGHT FEVER	Bee Gees (RSO)
3	BOY FROM NEW YORK CITY	Darts (Magnet)
4	BECAUSE THE NIGHT	Patti Smith (Arista)
5	IF I CAN'T HAVE YOU	Yvonne Elliman (RSO)
6	LOVE IS IN THE AIR	John Paul Young (Ariola)
7	TOO MUCH TOO LITTLE TOO LATE	Johnny Mathis & Deniece Williams (CBS)
9	MORE THAN A WOMAN	Tavares (Capitol)
9	AUTOMATIC LOVER	Dee Dee Jackson (Mercury)
10	NEVER LET HER SLIP AWAY	Andrew Gold (Asylum)

10 YEARS AGO

1	SEE MY BABY JIVE	Wizzard (Harvest)
2	TIE A YELLOW RIBBON	Dawn (Bell)
3	HELL RAISER	Sweet (RCA)
4	AND I LOVE HER SO	Perry Como (RCA)
5	ONE AND ONE IS ONE	Medicine Head (Polydor)
6	GIVING IT ALL AWAY	Roger Daltrey (Track)
7	ALSO SPRACH ZARATHUSTRA (2001)	Deodato (Creed Taylor)
8	BROTHER LOUIE	Hot Chocolate (RAK)
9	BROKENDOWN ANGEL	Nazareth (Mooncrest)
10	HELLO HELLO I'M BACK AGAIN	Gary Glitter (Bell)

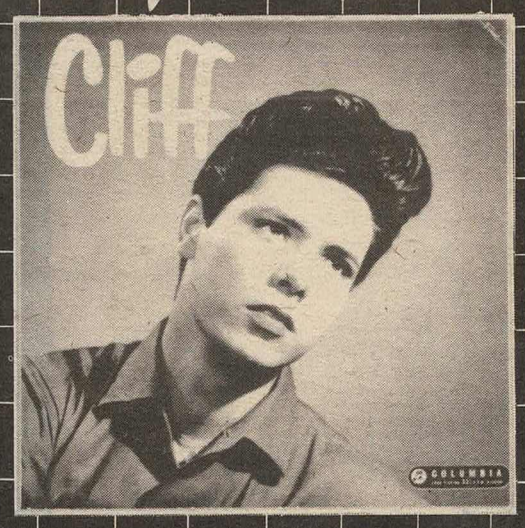
15 YEARS AGO

1	YOUNG GIRL	Union Gap (CBS)
2	HONEY	Bobby Goldsboro (United Artists)
3	A MAN WITHOUT LOVE	Englebert Humperdinck (Decca)
4	WHAT A WONDERFUL WORLD	Louis Armstrong (HMV)
5	I DON'T WANT OUR LOVING TO DIE	Herd (Fontana)
6	LAZY SUNDAY	Small Faces (Immediate)
7	JOANNA	Scott Walker (Philips)
8	RAINBOW VALLEY	Love Affair (CBS)
9	SIMON SAYS	1910 Fruitgum Company (Pye Int)
10	WHITE HORSES	Jackie (Philips)

20 YEARS AGO

1	DO YOU WANT TO KNOW A SECRET	Billy J. Kramer (Parlophone)
2	FROM ME TO YOU	Beatles (Parlophone)
3	SCARLET O'HARA	Jet Harris & Tony Meehan (Decca)
4	LUCKY LIPS	Cliff Richard (Columbia)
5	IN DREAMS	Roy Orbison (London)
6	WHEN WILL YOU SAY I LOVE YOU	Billy Fury (Decca)
7	CAN'T GET USED TO LOSING YOU	Andy Williams (CBS)
8	TWO KINDS OF TEARDROPS	Del Shannon (London)
9	TAKE THESE CHAINS FROM MY HEART	Ray Charles (HMV)
10	I LIKE IT	Gerry & The Pacemakers (Columbia)

FIRST STEPS TO Fame



EACH ALBUM IS THE FIRST RECORDED BY THESE ARTISTS
AVAILABLE FROM ALL GOOD RECORD STORES
£2-99
ALBUM OR CASSETTE

GOT SOMETHING TO SELL?
IT'S ONLY 25p PER WORD
IN THE NME CLASSIFIEDS

M·G·P INTERNATIONAL CONCERTS
Mead Gould Promotions
Mixgate House, 38 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7NS.
Telephone: (0702) 353533 Telex 99305

DAVID BOWIE DB3
LIVE IN COLOGNE, 15th JUNE
£68 includes: Ticket for Concert ● 4 star hotel ● Luxury coach ● Cross-channel ferry ● Full day in Cologne ● Depart 13th June, return 16th June

TORHOUT FESTIVAL TF
2nd July
VAN MORRISON U2
PETER GABRIEL
THE EURYTHMICS
SIMPLE MINDS + Support
£65 includes Four star hotel ● ticket for festival ● Luxury coach ● Cross-channel ferry ● Depart London 30th June Return a.m. 3rd July

CROSBY STILLS & NASH CSN
LIVE IN AMSTERDAM 11th June
£65 includes ticket for concert ● Four star hotel ● Full day in Amsterdam ● Luxury Coach travel ● Cross-channel ferry ● Depart midnight 9th June return London 12th June
STILL A FEW TICKETS LEFT FOR SUPERTRAMP & ROD STEWART

Send £20 deposit per person made payable to MGP to secure a place. Please indicate in the correct box the no. of places required.
Name .....
Address .....
..... NME 7
DB3 ☐ TF ☐ CSN ☐
PHONE 0702 353533 FOR CREDIT CARD HOTLINE

AS ALISON AND VINCE PREPARE TO GO THEIR SEPARATE WAYS, DON WATSON SEARCHES THROUGH THE FACT, FANTASY AND FICTION OF YAZOO WITH AN EXCLUSIVE ALF INTERVIEW. PHOTOS: PETER ANDERSON.

OF COURSE, it should be no surprise to anyone that Yazoo are poised on the edge of disintegration.

They were a fragile creation at best, trapped in a bubble of imagination, somewhere between the grey washed brilliance of Vince's romantic fiction and the late night feelings of unlikely poetess Alison.

When fantasy and fiction collided with fact, the bubble burst, leaving Vince to walk away in silence and Alison searching for strength and stumbling over words in the midst of disillusionment...

THE FICTION

ALISON NOAKES woke up to the soundtrack of a headache. The needle of her tinny mono record player was hammering into the wind-off groove of last night's record. She strained to raise her head and peered through the blur, then turned over, hoping vaguely that this might silence the throbbing racket.

As her surroundings filtered through against the irrational cross-current of her half-waking thoughts, she remembered that she had an appointment today. She decided in favour of positive action, and turned over again.

After a few moments of trying to fool herself that she was still asleep, she fell out of bed and staggered towards the mirror, ran a hand through the red tangle of hair, and reached out for the switch to reactivate last night's record.

Billie Holiday's blue magnificence filled the room. She'd played this track over and over for the last week, not because of the song particularly, but for that sound. And for the feeling that welled up through its sweet sadness.

She and Vince were going their separate ways.

She reached for a hairbrush and scattered a few of the scraps of paper off the bedside table. Each piece has a word or a line scrawled across it, an idea scribbled down in the excitement of the night. She looked at one of the most recent scribbles, flushed deep red and threw it down again.

As she walked out of the house she tried to quell that persistent feeling of unease that a trip to London always provoked.

From now on, she reflected, she was on her own.

THE FANTASY

HOW EASY it is to fall for the obvious but inexplicable charm of the fiction romantic when outlining the meeting and parting of the boy called Vince and the girl called Alf.

On the surface it's a story that could have fallen from any pulp pages. An alliance between two immaculately ordinary characters whose lack of image, so perfectly pockmarked, immediately snagged the popular imgination. Overweight and clumsy Alison meets small and reluctantly scruffy Vince, and together they discover pop happiness.

It could have been a twee tale, another rewrite of *Georgie Girl*; the plain lass makes good myth whose ugly duckling features could have touched the heart of the British sentiment. While the two faces were only striking in their normality, though, the music ranged from the prosaic polish of a pop continuum to the outer limits of the extraordinary.

Theirs was a music as mysterious and as disembodied as the figures that adorned the cover of their debut album, 'Upstairs At Erics'. It was a sound soaked in silence, full of forgotten lines and missed opportunities, but way beyond the usual bedsit poetry clichés, the only viable electro-pop.

The debut single 'Only You' ached in its simpicity, while the follow up, 'Don't Go' kicked back viciously with a more bloodthirsty desperation.

Yazoo strained the seams of the dream and searched amongst the seamy, teeming schemes that coil underneath the solid rock of love. Their poetry tapped a vein and fed on the darker flow that has fired the greatest romantics; they eschewed the bland vocabulary of the lexicon of love for the harder lines of the dictionary of desire, and joined the noble succession — from Nickolay Gogol to Nick Cave — capable of ruthlessly separating sensitivity from sentiment.

Theirs was a sad inevitability and a reluctant addiction: *"Well, all of this rain can wash away my tears,"* Alison sang in 'Midnight', *"But nothing can replace all of those wasted years/ In all of this I tell you I have learnt/ Playing with fire gets you burnt."* And it ended with the fiery resignation of *"And I'm still burning"*. It was pretty clear that if the likes of 'Bad Connection' bordered on bubblegum, there was a razor's edge sunk only slightly below the surface.

In the songs, Alison was a powerful figure with a blood-drenched voice that frazzled stereotypes at 50 paces. A sinner more than sinned against, her lyrics had a vicious assertion that dripped with the genuine cruelty of the classic love song.

"Pain in your eyes makes me cruel," she gushed in 'Winter Kills', *"Makes me spiteful/ Tears are delightful."*

While her lines made a deep, raking nail slash across the face of Yazoo, her voice scraped Vince's pop gloss with the rough sandpaper of the blues to develop a dark doomy fantasy of moody mystery.

THE FACT

THERE'S NOT a lot of mood about the offices of a record company in the mid-afternoon, even one as small and personal as Daniel Miller's Mute. This is quite fitting, in fact, since there's not a lot of mystery about the daytime incarnation of Alison Moyet/ Alfie Noakes.

She breezes into the room with an impressive stride and a swing of a loose skirt, only slightly unsteady on the heels of a pair of cut-off boots. She's dressed entirely in black, but with a spiky orange necklace highlighting the muted colour of the lank fringe that flops across eyes almost too small for the beaming face, but gleaming through the blue blur of make-up.

Behind the initial assertiveness there's a fragile, nervous spark that bursts through when, after two false starts with hands being partially extended and quickly retracted, we execute a clumsy handshake and negotiate our way to the interview room.

"I don't usually have a lot to say for myself," she warns, "I suppose because I change all the time. I could say something to you now and totally believe it, and then the next morning wake up and disagree with it entirely."

She's one of the few people who don't find their chief delight is talking about themselves.

"I used to spend most of my time when I was younger just listening to people, not listening to their problems or anything, but just the stories they had and often fantasising that I was that person. Mainly because I wasn't allowed a great deal of social freedom at home until I was about 18 or so, I used to like listening to what other people had done because I'd never really done anything myself."

"That's our platinum disc for 'Upstairs At Erics'," she explains, noticing my interest in a large brown paper parcel standing in the clutter of record sleeves. "I've got one round at me mum's place, but I haven't got around to unpacking mine. It doesn't really mean anything to you after a while. It's like once you record a song and put it out it doesn't really belong to you any more, it's just as if it was by somebody else. It's just a product. I prefer gigging really, at least then it's actually you that's there and you can see what's going on."

From the back rooms of wormy pubs to the platinum disc level has been an uneasy journey for her.

"I take it all a lot more tongue in cheek now, but at first it did bother me a bit. What really got me was that a couple years ago I was just an absolute nothing who'd left school with a couple of O-Levels and nobody would take my word for anything. Then suddenly, because I'd sold a couple of records, people expected me to know the ins and outs of everything.

"Then I decided to get a house — I mean, I was 21, it was about time I left home. But the press treated it as if it was some sort of spectacular event and wanted to come round and photograph the house and all that. I had a couple of them virtually camping in the garden.

"It did all become too much to take at one point. I couldn't stand being recognised in the street or anything, so I used to stay in the house all day. I just couldn't work out why they were interested in me."

In the eyes of the 'real' press though, Alison was newsworthy due to her place along with Marc Almond and Boy George in the holy trinity of the brand new religion — the star as oddity.

If Marc is the star as runt with immaculate taste, and Boy George the star as cuddly toy philosopher, Alison is the star as . . . well, the pretty damn ordinary. She's the small town girl whose dreams are all the more tangible because her feet are so firmly on the ground.

In an interview with *The Face*, August Darnell did try to rationalise her appeal into a world veiw based on sex by arguing some form of exotic attraction, but it was pretty much a last ditch attempt.

"No, I definitely wouldn't say that," she stresses with rare conviction. "I mean, there's always the thing of one man's meat being another's poison,"

WHAT'S IT ALL ABOUT, ALFIE?

she grimaces slyly, "but I wouldn't say that was why people liked us at all. I think, if anything, people feel an empathy with us because we're not the pretty boy band or the pretty girl band, we're just anybody. Who'd ever believe somebody standing on a stage and singing about heartache when they're an absolute goddess? You'd think, just leave it out! You're not in trouble. Nobody could identify with something like that.

"I think women, particularly, find that I'm someone they can relate to, though. I think most of my *fans*, if you want to call them that, are women. Usually ones who, like most of us, don't look like the adverts and the magazines tell them they should do. I mean, it's a pretty distressing thing really when a woman is led to think that the greatest sin she can ever commit is not being archetypal. All I do is say, You can do something whoever and whatever you look like, as long as you have faith in yourself."

So did you ever identify with anyone like that?

"Yes. Janis Joplin. When I was younger I used to get into these really wonderful modes of depression and listen to old Janis Joplin stuff and think, Yeah, ma'am — I relate to you." She collapses into giggles. "But that's all over now, thank God, I feel quite good at the moment."

THERE'S AN uneasy ambivalence in Alison's state of mind nowadays as she contemplates the future and wavers between elation and insecurity. Its a situation that exists because — as she casually dropped into the middle of the interview — Yazoo have now ceased. The second album, being mixed now, will be their last.

The word, of course, has spread since then, but at that time the first confirmation was shocking but sadly inevitable. Yazoo's strength has always been in the supreme unlikeliness of their opposition, the silken tones of synth-pop broken with a sound from behind the walls of heartache. The uneasy alliance was never going to last for long.

"The main reason for the split, I suppose," she explains, "is simply that the magic that we had at first just seems to have gone. I mean, when we started off, it was just so spontaneous. 'Only You' was the first track we ever did; it was just straight into the studio and on with it. 'Don't Go' was the second. It was all new and fresh and exciting.

"As you get successful, though, you're expected to bring out singles and you're expected to bring out albums and it all begins to lose its sparkle."

For Alison, everything has to be immediate, she has a restless nature bordering on hyperactivity, that shows through behind the tension of her clipped words.

"I just can't work under conditions that I think are contrived, everything has to be done really quickly. Like all the vocals that I do are usually first takes, just guide tracks that have stuck. I'd rather go with something that's got that initial feeling in it, but has got a few dodgy tunings — which a lot of mine have — than do everything loads of times over and have it coming out sounding note perfect and really bland. I just go into the room and have all the lights out and just sing.

"I suppose it's because of that unpredictability that I like playing live, that feeling of shitting yourself before the first song and then after that being at the same time oblivious and yet totally aware of what's going on around you. I know that sounds ridiculous, but that's what it's like.

"When I'm singing I'm not really aware of what the audience is doing and yet there's a feeling that somehow you're attuned to that tells you just how they're reacting.

"That was really where the first disagreement came from, because I really loved playing live, but I didn't feel that Yazoo worked terribly well as a live band.

"Then Vince decided that he didn't want to tour anymore, and he didn't want to do any promotion work. So what people wanted us to do was leave Vince to work in the studio and have me going out, working and doing the interviews and the photo-sessions. Which was not totally on."

Even then it was a difficult decision.

"Well, I did think at first that I'd go along with the whole plan, because everybody wanted me to do it and basically I believed that everything we'd done had been because of Vince.

"Then I sat down and thought, Christ, if I'm going to go out and do all this promotional work, it's going to be for something that I really believe in. So I decided I'd rather play it dodgy and try something else. I might fall flat on my face, but it's something that I've got to try."

So what was it you were unhappy with in Yazoo?

"Well, there was quite a bit really. A lot of Vince's melody lines just weren't really written for vocal lines, the melodies were very simple and very boring to sing. Like 'Bad Connection' was the song I really hated. And 'I Before E' as well.

"But Yazoo was two people, so I couldn't say I don't want to do that, if it was a song that Vince felt strongly about when he wrote."

Having taken the step and made the break, though, she's hesitant about the next move.

"I suppose this is a very insecure point in my career, I don't know how things will turn out or how I'll go down. But I do feel stronger about it as well because I know that I'm going to be behind it all the way, I know that I'm going to want to do it and want to make it work."

So what is 'it'?

"Some jazz, some soul and some songs that have got the feeling of 'Winter Kills' and 'Midnight' and 'Ode To Boy', which were the favourite songs of mine from Yazoo.

"I really want to do something with more of a band line up and gig a lot and do some recording. But basically, I just like the idea of liking every track that I do, just the joy of being able to put your heart into every song, which hasn't always been the case with Yazoo."

In previous interviews Alison has stood quite aloof from the values of pop and, while her view has softened, it's an attitude she still holds.

"Pop is something that doesn't really excite me. There's certain chord patterns that do excite me, but you don't seem to find them too often in pop songs, they're all a bit too jolly and happy for me. I do like something with real depth and meat in it.

"My respect for what Vince does has grown a great deal since we've been working together though, particularly on the second album he's excelled himself, but I want to change. I like guitar sounds, I like good slap bass sounds," she adds with a rockist gleam growing in her eyes. "But I don't want to stick to just one thing. I'd like to be able to use an unconventional sound in some cases, and then do some jazz and blues stuff with a very traditional sound.

"I've come round to the idea of the synthesiser since working with Vince, but I think that's because before we came along most people were using synthesisers as a cold, fashion thing, whereas now I can see that they don't necessarily have to be applied to cold, emotionless music.

"I think the whole thing came down to that fashion thing, that people were more interested in finding some fantastic front man that could put forward some amazing image rather than someone that could actually sing."

FASHION CROPS up quite a bit in Alison's conversation as some lingering enemy, that's why her small town experience of the punk explosion meant so much to her, as an island between the "fashion wars" referred to in 'Goodbye Seventies'. It was the only time she didn't feel surrounded by "walking clothes horses".

"It was brilliant, it was the best time of my life, because you didn't feel you had something to live up to. Me and a group of mates just used to get together and sing acappella songs in car parks, and we used to be a right bunch of slobs. Nobody really cared what they looked like, and I was really into the whole thing. Then I discovered that so many of my friends that I'd thought it all really meant something to just saw it as another trend, and they all went off to become New Romantics or whatever. That's what 'Goodbye Seventies' was all about, about how sour the whole thing became."

Although she wouldn't care to admit it, there's a consistent bitterness to her lyrics which is closely allied to the basis of the music she retreated into after the demise of her own personal punk dream.

A line like *"tears are delightful"* indicates a deep awareness of the perverse aesthetic of sadness which runs through the blues. As she admits, though, her songs are usually scribbled down, with the immediacy she's so fond of, in the middle of the night when the nerve ends are exposed. But when she's not singing them she'd rather forget them.

"Most of my songs are about my own experiences so they often seem embarrassing when I look them over afterwards. Like the new single was a song that I originally wrote when I was 16 and the lyrics were originally different. I had to change them the day I was due to record it, though, because what they were about remains sour to me now, and I just couldn't bring myself to sing them, the sound of the words just made me sick. Not necessarily because it was about something that meant anything to me, but because the emotion in them was so remote from how I feel now."

Do you think sorrow is something which can be instinctively attractive?

"If you don't like somebody, yeah. I know it sounds weird, but that line in 'Winter Kills' — *'tears are delightful'* — is about somebody else who is experiencing an emotion that you think is hogwash really, like putting an emotion in their heads and trying to make everybody think that they're feeling an emotion when they're not at all. That brings on a sort of instinctive dislike.

"The person that I'm singing about wants to live in this sort of melodramatic swirl and it's just basically saying, I'll give you two weeks and then come and tell me about it.

"It's a cruel song in a way, but I think putting emotions on that aren't there is pretty cruel anyway."

So don't you want to live in a 'melodramatic swirl'?

"Well no, not really. Mind you, I do only tend to write songs when I'm relatively depressed. Perhaps that's why I'm not really writing much at the moment, because I'm really quite happy with what's going on. I've got to get myself into a good depression, to get my doom discs out."

At this stage I make the mistake of pushing the point too far by asking her whether she agrees with Andy Warhol's claim that glamour exists entirely in despair. She grimaces.

"Is this a good puzzled expression?" she asks after a few seconds of a totally blank stare. "I mean, we're probably totally on the same wavelength, but we've got different ways of describing it. I've got a really small vocabulary; I don't tend to analyse lines that I've written afterwards, I write them because they're what I'm feeling at the time and then I go off and do something else. I just can't sit around and think about things, it's totally foreign to my character."

Of course! The star as ordinary person once again; normality returns after a brief glimpse into the world beyond. But a record company office at this time in the afternoon is no place to delve into the darker side of Yazoo.

A few days later, after writing the fiction section above, I speak to Alison again and check out the one detail I'd presumed. What record exactly was it you were playing the morning before the interview? I guessed at Billie Holiday.

"The Darts I think," she replies, proving once again the destructive qualities of hard facts.

THE FINALE

SO WHERE exactly can Yazoo be placed? Fantasy or fiction? In an effort to find out, late one night I took out an old record and lost myself in thought, listening to the resonant echo of its sadness: *"From a shadow by the stair/ I watch as he weeps unaware/ That I'm in awe of his depair"*.

I woke up to the soundtrack of a headache. The needle of the stereo was hammering into the wind-off groove of last night's record.

PRINT

TAKING LIBERTIES

***SHERYL GARRATT** takes the sting out of two authors with a bee in their bonnet — Michael Moorcock laments the liberation ethos of the '60s, now gone to seed on Maggie's Farm; and Paul Ableman makes a fool of himself over women, just like a man.*

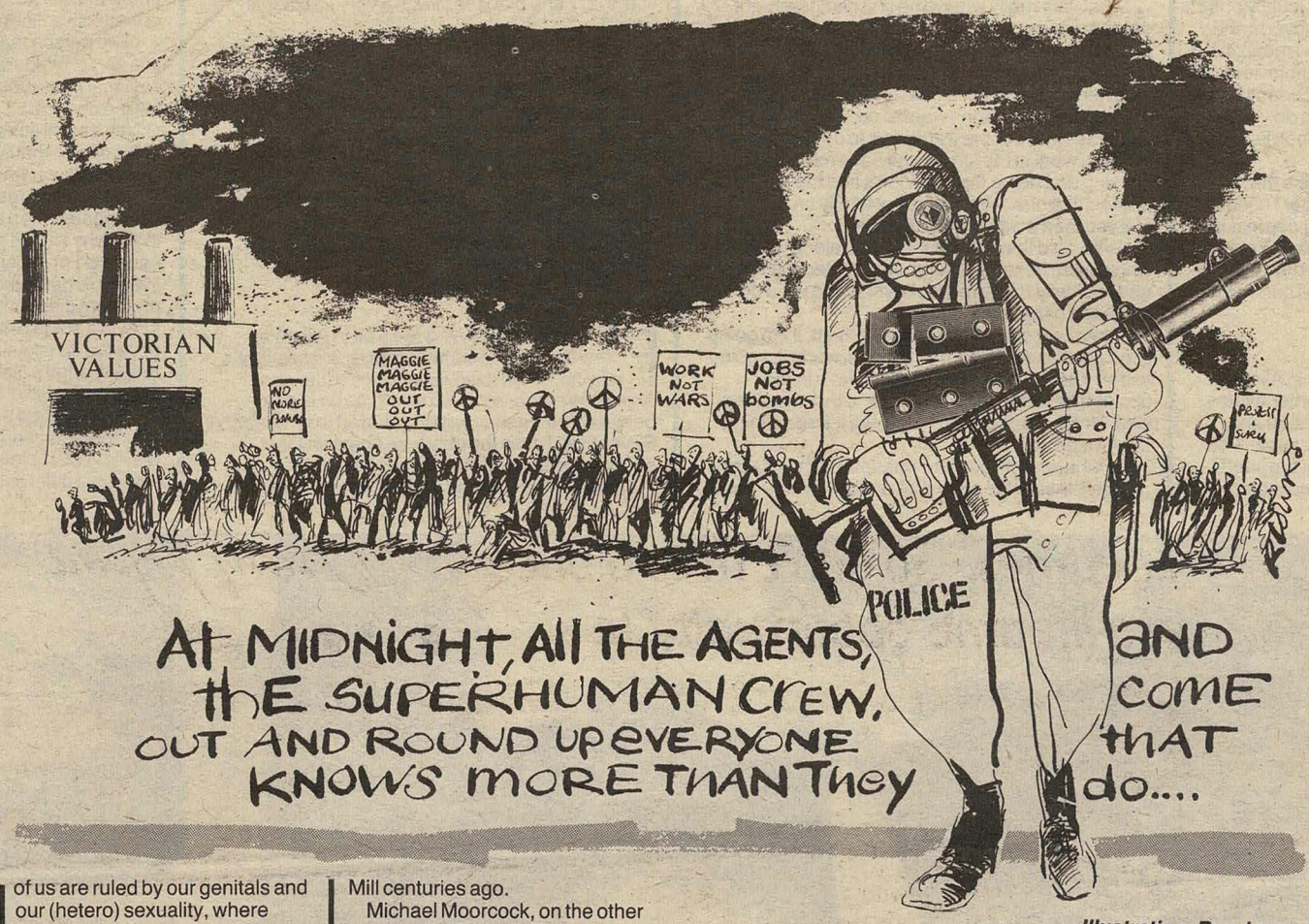

VICTORIAN VALUES
NO NORK BARK
MAGGIE MAGGIE MAGGIE OUT OUT OUT
WORK NOT WARS
JOBS NOT BOMBS
POLICE
At MIDNIGHT, All THE AGENTS, THE SUPERHUMAN CREW, OUT AND ROUND UP EVERYONE KNOWS MORE THAN They
AND COME THAT do....

Illustration Ray Lowry

THE RETREAT FROM LIBERTY
by Michael Moorcock *(Bee In Bonnet, £2.25)*

THE DOOMED REBELLION
by Paul Ableman *(Bee In Bonnet, £2.25)*

BEE IN Bonnet is a new series claiming to offer "respected authors and personalities a platform for unconventional and controversial views on aspects of contemporary society". At over £2 for cheaply printed, 100-page pamphlets, they could have added "at extortionate prices". Still, I quibble, for *The Doomed Rebellion* brings us all the happy news that women's oppression, like working class exploitation, is a thing of the past, so when we all start getting the same salaries as Ian McGregor we'll be able to afford it.

Novelist Paul Ableman is writing in the missionary position, preaching his sexual gospel from "a concern for women themselves, for their long-term interests and their own sense of fulfilment", to protect us from the threat of those nasty butch feminists.

Apparently, you see, there are biological differences between men and women which override everything else. Women are created to have babies and men are ruled by an insatiable urge to plant their seed in as many of us as possible. The "physical superiority" of the male means that they are the builders of our society and its natural, only leaders (such towering hunks of manhood as Michael Foot, the Pope, Lord Denning and Albert Einstein prove this theory, I suppose..).

Meantime, "the sheer biological requirements" dictate that women should stay firmly at home. If they go out, they might get raped, and besides, housework is their natural function. And yes, that is a bit restrictive, but surely if Solzhenitsyn was able to find true happiness in the crowded cell of a Stalinist concentration camp, then women can learn to be contented with their lot.

And so he goes on for 96 pages, creating a world where all of us are ruled by our genitals and our (hetero) sexuality, where gays, celibacy, contraception, abortion, nannies or day nurseries do not or cannot exist. The old sex roles are "natural" just as war is "man's nature", and none of this can be changed.

In fact, the author is a slimy, paternalist worm, living in some mythical stone age past where the men have to go out and club a dinosaur to death before anyone can eat, and he wants to drag us all back there with him. I'd feel sorry for him, hunched up in his cave in Hampstead, if some of his ideas weren't so offensive.

Ableman is a museum piece, a reactionary 18th century mind trapped in a 20th century body, and most of his arguments were demolished by people like Mary Wollstonecraft and John Stuart Mill centuries ago.

Michael Moorcock, on the other hand, is concerned with more pressing problems, and far from seeing it as a threat, to him feminism is one of the few movements that holds any hope for the future, as it questions power and its uses everywhere, and sees nothing as sacred or unchangeable. In a style that is sometimes irritatingly vague and jumpy, he discusses how The Age Of Aquarius evolved into the reign of Thatcher, and why hippies cut their hair and became the parents who despised Johnny Rotten.

Moorcock — SF *maestro*, novelist, Hawkwind lyricist — sees the gains of the radical '60s as useful but ultimately hollow — sweeties thrown to the children by a State that could well afford it. Now that boom time is over yet again, many of these concessions are disappearing — women are being pushed back where Ableman feels they belong, racism and mindless nationalism encouraged along with nostalgia for a Golden Age that never really existed for any but a select few.

People are turning away from the ideals they fought for and instead are concerned with their own survival. No one wants to draw attention to themselves and lose the little they have. In short, we are all shit scared. Still worse, Moorcock feels that we are slowly giving up any ability to think and question for ourselves, passively accepting the myths we are fed, worshipping the Royal Family as others do God, and generally sliding into the sort of totalitarian nightmare described so clearly by Orwell.

As an anarchist, he blames this on over-reliance on the State. British democracy entails most of us trotting into a booth every few years and putting a cross by the name of the person we want to represent us, ie to make our decisions for us. Nearly all of us will get an hour or two of democracy before we die, but that aside, we rarely have to take any responsibility for what happens outside our own home (or even in it).

The "paternalist state" does it all for us, and couldn't give a damn whether the majority want Cruise or not unless there's an election coming, and even then the issues are blurred on all sides. To Moorcock, there is little difference between Right or Left, all parties following fixed dogmas that allow no one — including themselves — to see clearly.

Yet even our protest, it seems, can be used against us. Issues such as vivisection and nuclear weapons have played the same diversionary role as the Royal Wedding or the Falklands farce: intelligent, angry people put all their energy into guerilla raids to release laboratory animals or into CND mass rallies while hospitals close, education is cut, the unions crushed and unemployment rises. A man is found dead in Stoke Newington police station, another is taken from Islington police station with his eye hanging out of its socket, and even a respectable white boy like David Martin can get shot down in the street. And all this is a vicar's tea party compared to life in El Salvador, Iran, or even in Ireland. Meanwhile the TV news gurgles for 30 minutes over baby William's first steps.

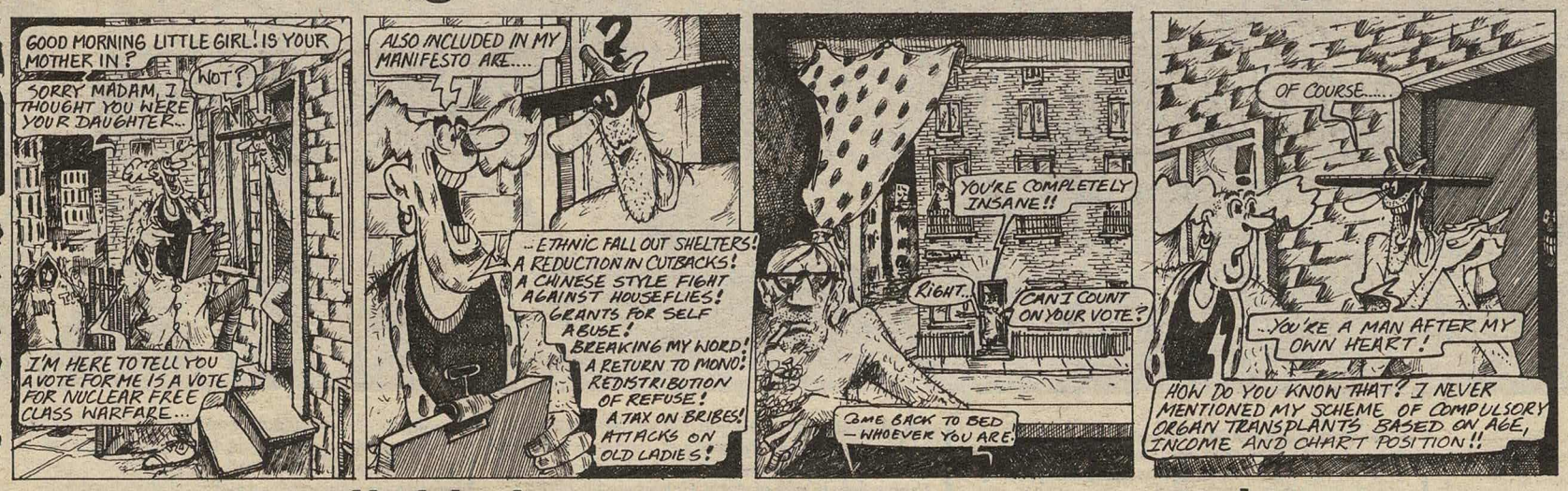
So why didn't the thousands who demonstrated in Brockwell Park last week join to disrupt the Falklands victory parade? Why weren't Charles and Di greeted at the church by 30,000 women linking hands round St. Paul's?

It is essential to *change* the society that allows such things, and however important reforms may be, they are ultimately useless unless we are willing to confront the real mess underneath. But though it's easy to say, it's a lot harder to do if you've got kids to feed, or a job you want to keep, and not all of us can earn a living — and a lot of freedom — by writing books.

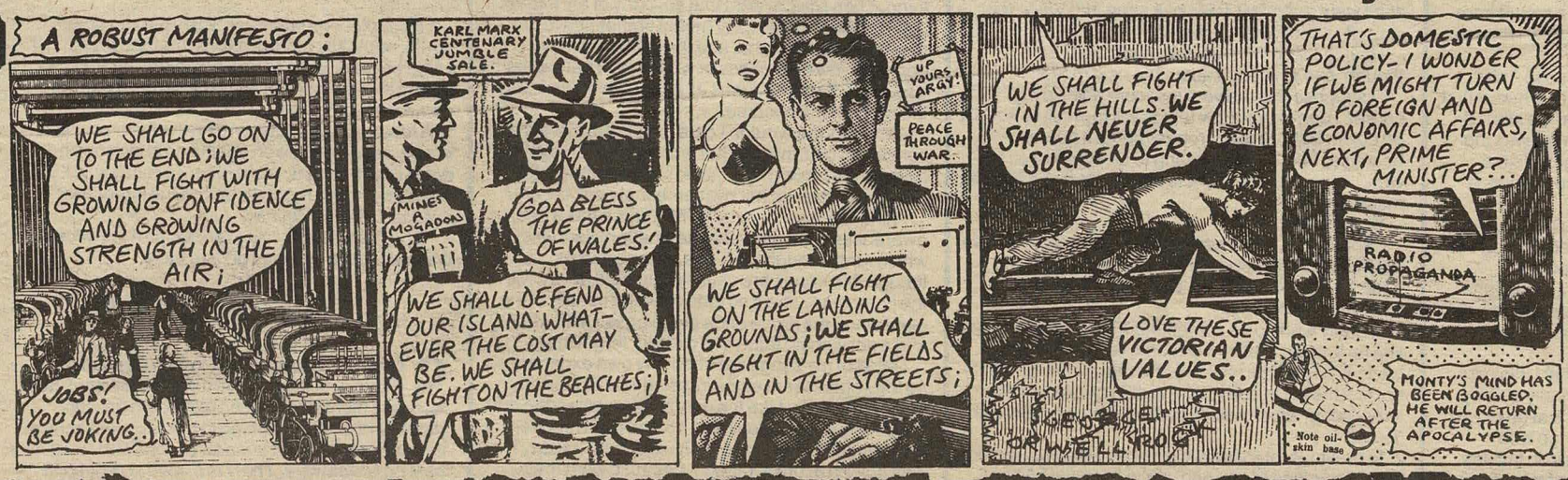
To me it *is* important who wins on June 9, not because Foot will change my life radically, but because he won't make it as bad as others could. For all but the select few they serve, voting Tory is about as sensible as signing permission for your own lobotomy, and could have about the same effect.

Sermon over. There are seven months to 1984.

the lone groover benyon


GOOD MORNING LITTLE GIRL! IS YOUR MOTHER IN?
WOT?
SORRY MADAM, I THOUGHT YOU WERE YOUR DAUGHTER..
I'M HERE TO TELL YOU A VOTE FOR ME IS A VOTE FOR NUCLEAR FREE CLASS WARFARE...
ALSO INCLUDED IN MY MANIFESTO ARE....
...ETHNIC FALL OUT SHELTERS! A REDUCTION IN CUTBACKS! A CHINESE STYLE FIGHT AGAINST HOUSEFLIES! GRANTS FOR SELF ABUSE! BREAKING MY WORD! A RETURN TO MONO! REDISTRIBUTION OF REFUSE! A TAX ON BRIBES! ATTACKS ON OLD LADIES!
YOU'RE COMPLETELY INSANE!!
RIGHT.
CAN I COUNT ON YOUR VOTE?
COME BACK TO BED — WHOEVER YOU ARE!
OF COURSE.....
...YOU'RE A MAN AFTER MY OWN HEART!
HOW DO YOU KNOW THAT? I NEVER MENTIONED MY SCHEME OF COMPULSORY ORGAN TRANSPLANTS BASED ON AGE, INCOME AND CHART POSITION!!

note oilskin base lowry


A ROBUST MANIFESTO:
WE SHALL GO ON TO THE END; WE SHALL FIGHT WITH GROWING CONFIDENCE AND GROWING STRENGTH IN THE AIR;
JOBS! YOU MUST BE JOKING..
KARL MARX CENTENARY JUMBLE SALE.
MINE'S A MOGADON
GOD BLESS THE PRINCE OF WALES!
WE SHALL DEFEND OUR ISLAND WHATEVER THE COST MAY BE. WE SHALL FIGHT ON THE BEACHES;
UP YOURS ARGY!
PEACE THROUGH WAR.
WE SHALL FIGHT ON THE LANDING GROUNDS; WE SHALL FIGHT IN THE FIELDS AND IN THE STREETS;
WE SHALL FIGHT IN THE HILLS. WE SHALL NEVER SURRENDER.
LOVE THESE VICTORIAN VALUES..
THAT'S DOMESTIC POLICY — I WONDER IF WE MIGHT TURN TO FOREIGN AND ECONOMIC AFFAIRS, NEXT, PRIME MINISTER?..
RADIO PROPAGANDA
MONTY'S MIND HAS BEEN BOGGLED. HE WILL RETURN AFTER THE APOCALYPSE.
Note oil-skin base

SMALL PRINT

ACTOR AND Pulitzer Prize-winning playwright Sam Shepard is visible just now on screens all over the UK as the supportive fictional friend of ill-fated '40s actress Frances Farmer in* Frances. *But Shepard — an early collaborator of Patti Smith's and logman of the Rolling Thunder Revue — has always retained his strong links with rock: John Cale's recent 'Music For A New Society' contains two tracks built around pieces from his newly-published* Motel Chronicles, *a collection of poems and short prose pieces. The more autobiographical writing offers some great glimpses of an idiosyncratically wide experience: wandering the cities, slums and rivers of the States; serving time as a bus-boy who brought ice to Nina Simone after her Greenwich Village club act, etc. All of it is powered by Shepard's instinctual ability to weld the poetic to the startling, to trap the explosive with clarity: those things, in short, which give his writing all the rhythm and moment of the best music.

CYNTHIA ROSE

A once in a lifetime opportunity to catch up on Bowie's work.

17 of Bowie's greatest albums have just been brought together under the banner 'Lifetimes.' So don't miss a once in a lifetime opportunity to catch up on Bowie's work at the HMV Shop.

David Bowie
Lifetimes

	ALBUM OR CASSETTE		ALBUM OR CASSETTE
Space Oddity	4.49	Station to Station	3.99
The Man Who Sold The World	2.49	David Live	8.99
Hunky Dory	2.49	Changes One	4.49
Ziggy Stardust	2.49	Low	2.49
Aladdin Sane	2.49	Heroes	2.49
Pin Ups	2.49	Lodger	2.49
Diamond Dogs	2.49	Scary Monsters	4.49
Young Americans	3.99	Changes Two	4.49
		Rare	3.49

PLUS you've a very rare opportunity to add 20 of Bowie's classic singles to your collection. With 10 double-A-sided singles in a limited edition Picture Disc Pack entitled 'Fashions' for just £29.99.

We also have a selection of his singles in special picture sleeves as part of the 'Lifetimes' collection including the classics 'Space Oddity,' 'Jean Genie,' 'Rebel, Rebel' and 'Young Americans.'

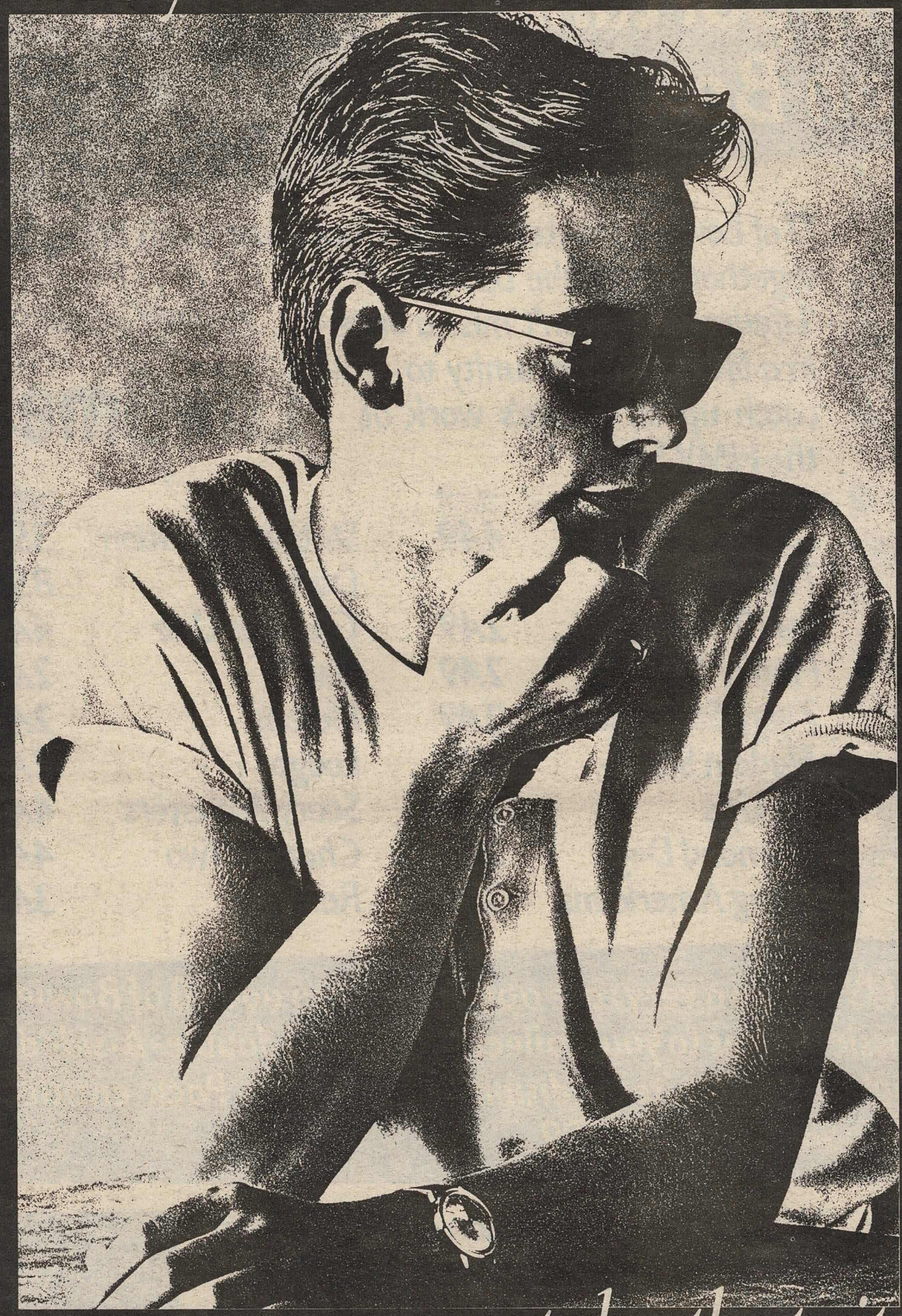
the HMV shop

More records. More tapes. More discounts.

ALL OFFERS SUBJECT TO AVAILABILITY.

OXFORD ST: TEL. 629 1240. **BEDFORD:** TEL. 211354. **BIRMINGHAM:** TEL. 643 7029. **BOLTON:** TEL. 394934. **BRADFORD:** TEL. 728882. **BRIGHTON:** TEL. 29060. **BRISTOL:** TEL. 297467. **CARDIFF:** TEL. 27147/8. **COVENTRY:** TEL. 21001. **DERBY:** TEL. 364700. **EDINBURGH:** TEL. 556 1235. **ENFIELD:** TEL. 363 0184. **EXETER:** TEL. 35804. **GLASGOW:** TEL. 221 1850. **GLOUCESTER:** TEL. 32231. **HULL:** TEL. 226160. **LEEDS:** TEL. 435598. **LEICESTER:** TEL. 537232. **LEWISHAM:** TEL. 852 3449. **LIVERPOOL:** TEL. 708 8855. **LUTON:** TEL. 35290. **MANCHESTER:** TEL. 834 9920. **NEWCASTLE:** TEL. 327470. **NORWICH:** TEL. 25490. **NOTTINGHAM:** TEL. 52841. **NOTTING HILL GATE:** TEL. 229 1476. **OLDHAM:** TEL. 6337332. **PLYMOUTH:** TEL. 20067. **PORTSMOUTH:** TEL. 29678. **SHEFFIELD:** TEL. 751445. **SOUTHAMPTON:** TEL. 32654. **STOCKTON:** TEL. 66174. **SUNDERLAND:** TEL. 41267. **SUTTON:** TEL. 642 0084. **SWANSEA:** TEL. 462094. **WOLVERHAMPTON:** TEL. 29978.

Nick Heyward



take that situation

Limited edition 7" gatefold sleeve.
Also available on 12" with extended mixes.

take that situation tour

June 23 Newcastle City Hall. June 25 Edinburgh Usher Hall. June 26 Liverpool Empire.
June 27 Birmingham Odeon. June 28 Manchester Apollo. July 1 London Dominion. July 2 London Dominion.

ARISTA

WEMBLEY REVISITED ● SHRIEKBACKCHAT ●

KILTS ON THE LOOSE

The author, pictured with Jock Stein immediately before the team selection. Photo by Humphrey Ocean.

ENGLAND V. SCOTLAND, WEMBLEY STADIUM, WEDNESDAY JUNE 1st. A PREVIEW AND SURVIVAL GUIDE PREPARED FOR YOU BY JOCK SCOT, A SELF-STYLED "WANDERING POET, WIT AND WRECK-ON-TOUR".

ALL ROADS lead to Wembley, along the route the shutters are going up. Those unable to escape the metropolis for the duration of the occupation are rummaging in attics and bottom drawers for crumpled kilts and tartan scarves, whilst listening to Billy Connolly albums in a last desperate attempt to perfect a Scots accent.

As a member of the London Scottish clan these last five summers, I have had ample opportunity to form an understanding of the over reaction, lion-rampant fear and paranoia of your average Londoner to the bi-annual invasion of the best humoured, most ridiculously optimistic football fanatics the game has ever known...The Tartan Army.

I hope to allay your fears by attempting to explain this phenomenon.

In crowded pubs and back street bars the pilgrimage is planned and discussed for months. Wembley Clubs are formed and weekly subscriptions paid to ensure attendance.

Secretary of the FA Ted Croker's attempt to ban the Scottish fans in 1981 was a complete failure and despite the fact that the taunts from the terraces must still be ringing in his ears, he has kindly allowed 15,000 tickets to go on sale in Scotland, through 'controlled outlets'. A ridiculous gesture, because come hell or high prices, 80,000 of the faithful will be there. They may have to chance it with a forged ticket (some of the forgeries I have seen would compare favourably with Hitler's Diaries) or pay over the odds to the touts, the real villains of the piece. But make no mistake, they will be there.

Ted has also seen fit to move the fixture from a Saturday afternoon to a Wednesday evening, hoping no doubt, that by forcing the fans to take at least two days off work, many will be dissuaded from travelling. You underestimate us Mr Croker — those of us fortunate enough to be in regular employ rarely make it into work, even after a home game!

Recent conversations with friends North o'the Border seem to indicate that the advance party will be arriving on the Friday before the game, with no plans to return before the Sunday after the game, thus giving nine days in London, barring court appearances, deportation, or death by drowning, either in beer and whisky or the fountains of Trafalgar Square.

On display will be 22 or so of the finest talents in the British game and half a dozen truly world class players. The man all eyes will be on this year, especially the managers of the few solvent clubs in the English First Division, is Charlie Nicholas of Glasgow Celtic. Scorer of 50 goals this season. A player of outstanding ability and vision. Will he rise to the occasion or sadly disappoint and fall victim to Wembley nerves, as others have before him? Another man sure to set the Pomagne corks popping is Gordon Strachan, the red headed star of Aberdeen. A great favourite of the fans for his willingness to run at defences, take men on, beat them and then cap it all off with a telling cross or net-bursting shot.

In the England team, will Glen Hoddle display his incredible talents for the full 90 minutes, or only fleetingly, in the manner which has seen him labelled a lazy player, even by the die-hards of White Hart Lane? As for Trevor Francis I for one would rather see him in the stand on this occasion, but no doubt he will be out there on the hallowed turf causing the Scottish defences all sorts of problems.

Along with the hopes for the day are the memories of previous encounters at Wembley with the Auld Enemy. No Scotsman worth the salt in his porridge, will ever forget the classic of May 17th 1967 when England emerged from the tunnel as reigning World Champions, undefeated since the final.

What do the Scots fans themselves think of their hosts? Most are happy enough to find a bar which will serve them, especially once they have got a head of steam up. Other, more respectable fans have been coming down to the game for decades, often staying at the same hotel, accompanied by their wives and families. But the (understandable) reticence of the general populace to embrace the occasion and show the visitors any sort of welcome does nothing to improve the atmosphere. It often feels as if you are completing the last leg of Bonnie Prince Charlie's march on London, which halted in disarray in Derby amidst wage disputes, exhaustion and homesickness.

The atmosphere at the game is unique, and the build-up takes some beating, some say that before the game is better. It certainly was in 1975 when Scotland were thrashed 5-1, even then the fans hoarsely chanted "Ye cannae score six".

HOW TO SURVIVE THE INVASION

SOME linguistic hints for invasion survival.
"Y a'right?" — "Are You Alright?"
"Y gaun ti the gemme?" — "Are you going to the game?"
Two handy phrases which should be committed to memory.

The first is to be uttered as a bona fide greeting when a confrontation seems unavoidable. If the swaying Celt manages to utter a reply, "No bad, how's yersel?" for example, and seems willing to continue the conversation, resist the temptation to turn and flee and follow up with phrase two. Although it may be staggeringly obvious that Jimmy's destination could be nowhere else* but *Wembley Stadium, these two phrases are often the only ones spoken whilst on English soil — apart from cries of "Mair bevvy" or the sublimely strangled 'singing' at the game, but even then many are miming.*

It is advisable to wear something tartan if you are venturing outdoors — a scarf will suffice. If you go the whole hog and sport a kilt and Scotland rosette, you may find yourself tripped up either by clumsy pronunciation of one of the handy phrases or if the elastic in your Y-fronts goes. It is risky to ask what a true Scotsman wears under his kilt, though a good many will be only too happy to show you that nothing is worn, in fact it's all in perfect working order! It is positively suicidal to lift the kilt and have a look for yourself.

I hope this explanatory guide will ensure you a trouble free week when the boys are here. Remember the average fan looks on the Wembley visit as the best laugh of the year, so give them a wave as they walk to Wembley. If you are going to support England, I admire your bottle, just make sure it's a decent malt.
I rest my case.

We are the people.

***Jimmy, rather than Jock, should be used when addressing single members of the horde, as the latter term has been known to cause offence.**

A tea to go:
the variety in teas like Assam Kenya Camomile PG Tips Red Zinger and the stirrings of visceral urgency after four cups focus the mind wonderfully on such matters as tidy rooms:
with tools like:

PORTRAIT OF THE

ARTIST

AS A CONSUMER

SHRIEKBACK

Distilled by Carl Marsh from the collected preferences of Dave Allen, Barry Andrews, Martyn Baker, Pedro Ortiz.

Rotring pens, graph paper, typewriters, becellophaned cassettes, computers, videos, wood, the studio, geometry, books

We clear a wide bright space in which we know anything can be made to happen! From here radiate outward long lines of imagination and intention, along which lie people like:
Laurie Anderson, John Belushi, Rip Rig & Panic, Dick O'Dell & Y Records, Robert Fripp, Tom Phillips, Siouxsie & The Banshees, Buckminster Fuller, Brian Eno, the women at Greenham

Outside the tidy rooms there is the stuff in the garden — the spontaneous, physical uncaring enjoyment of:

snow, sweat, parties, New York, 12" singles, bones, the Lake District, words, exercise, staying up, heat, plants, Beaver Hateman, lizards, Cornwall, driving, money, London, sex, Genesis, crisp vegetables, clothes, noise, fresh coffee, talking

When the stuff in the garden takes its place in the tidy room, anything can happen; there is suddenly no gap between, say:
the technology of a Linndrum and swinging, pulsing rhythms of the body or words like (say them) tench, gudgeon, carp, bream and colours, scales, movement and floating calm

At the accelerated cutting edge of this structure, people and places and ideas and intention and tools collide and combine to form sparks of perfection like:
The Gang of Four's 'Entertainment', Anthony Burgess' *Earthly Powers*, John Hassell's 'Dream Theory In Malaya', Michael Frayns *Noises Off*, Russell Hoban's *Ridley Walker*

All of which celebrate love and energy and authenticity expressed through the elegance of efficiency. If this could happen all the time we might see things like:
nobody in the world starving to death, nuclear disarmament, people realising they matter...

More tea?

TWISTED NERVE'S SPOOKY KICKS ● MTUME TASTER ● PIRATE BOUNTY ●

WHAT A NERVE

TWISTED NERVE are ill, or at least that's what their respective bosses think. Keith (drums), Craig (vocals), Norbert (bass) and Colin (guitar) have feigned 'flu and sore backs to drive down from Scotland to play a gig at Leicester Square's seedy but influential Tribe Club. They stand to lose their jobs and £50 on the deal but as a "very committed up and coming band" they have to take chances, they need all the exposure they can get.

And exposure is something Edinburgh's Twisted Nerve richly deserve. Although they've been going since 1978 with a Peel session, two singles and a mass of gigs behind them, the isolation of a "musically unadventurous and scene-less Scotland" has worked against them.

Now, however, all this stands a good chance of changing — their current single, ominously entitled 'Five Minutes Of Fame' is the most gloriously forceful and charismatic piece of energy I've encountered for a long while. The submerged, atmospheric crescendo of its chorus alone is enough to make it one of my favourite singles of all time. Also, with enthusiasm for, cough, p******* punk sounds running high, the single should receive fair acclaim.

Even in their harsh home territory the climate seems to be getting warmer. The band are involved in a night spot called The Hootchie Cootchie Club and Craig is very pleased with the way it's going. "When we used to play a record there by the likes of us or Sex Gang or Death Cult there'd be five people on the dance floor, now if we play that sort of music the floor is packed."

As a popularity gauge the Hootchie Cootchie seems to be accurate. The Nerve's level of esteem has risen dramatically in the last couple of months and they now have the most devoted following North of the border. "It's quite a big occasion when we play in Scotland, people who haven't been seen for ages come out of their lairs to see us. It's very healthy — a big happy gathering."

A similarly elated congregation was to be found at their Tribe Club gig. The band turned out a viciously enthusiastic performance dominated by the wild antics of mainman Craig. Oh how he did leap and tumble and twitch.

The outstanding numbers in the set were 'Geronimo', a frantic wardance that parallels the destruction of the (Red) Indian nation with the situation in Poland and El Salvador, and the aforementioned single 'Five Minutes Of Fame'.

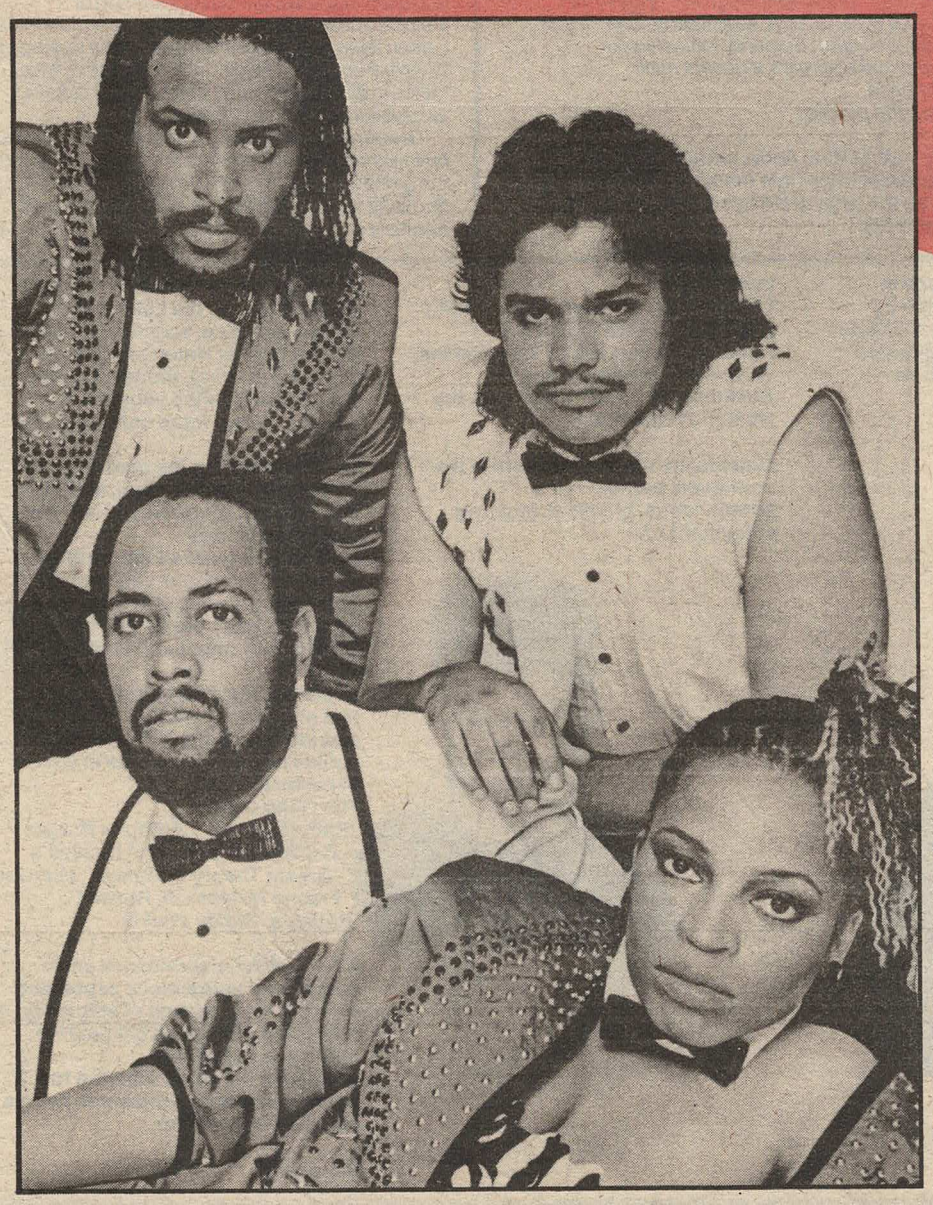
However, the song that typifies their tone is 'Poltergiest' which is, as revealed by Norbert earlier in the day, about "ghosties and things!"

As can be guessed from Norbert's tongue in cheek synoposis, Twisted Nerve's approach to the darker side of life is somewhat less than serious. With numbers like the schlocky 'Medusa' and 'Strange Sensation' the band's stance can be seen as less involved than that of Blood and Roses, and certainly less pretentious than most of the gloomy fare around at the moment. Yes friend, with Twisted Nerve it's spooky kicks all the way, and no one's pretending that it goes any deeper than that.

The last selection in the set is the slower, atmospheric 'Twisted Nervosis': a song which, as explained by Craig, says "our time is gonna come." With an upcoming slot on the *Switch,* a salubrious record deal in the works and plenty of talent and determination on their side, I can well believe them.

Pic Leon Morris

RICHARD NORTH



GETTING THE JUICE ON MTUME

IT happens every now and again. Through some trick of the night, an irridescent flight of soul manages to work its soaring magic on more than the chosen few and slice through the heart and into the charts. Last year, of course, the classic cases were 'Walking On Sunshine' and 'The Message', with Marvin's 'Sexual Healing' striking an equally delightful, if less astounding, blow.

This year, it looks like we might be in for another bolt of brilliant blue lightning in Mtume's 'Juicy Fruit', which was licking around the lower reaches last week and looking like a good bet to break through the bubble gum and bring a fresh blast to a chart sorely in need of a burst of real class.

The song, given the *NME* seal of approval while still at the costly import stage, is a shimmering exercise in sheer sensuality, subtle and entrancing but with a hidden hardness in the sweet pain of its bite.

The man responsible for this silken sinuous classic is one James Mtume (pronounced Em-Too-May), something of a veteran of the jazz and soul scenes but tasting success in his own right for the first time.

"I've always seen the two types of music side by side," he told me on a crackling phone line from New Jersey, "my family were jazz musicians, so obviously I used to hear that a lot, but as a kid I was listening to what was happening with the R&B and the funk. So I was reared on Miles Davis, John Coltrane *and* James Brown.

The young Mtume cut his teeth working with Miles Davis and moved on to musical direction (with Roberta Flack and Donny Hathaway) and production (with Stephanie Mills) while pursuing his own projects in between.

"The last album, 'Juicy Fruit'," he explains about his previous lack of solo success, "was the first one that wasn't just squeezed in between work with other people. This time round I actually gave it my full attention, and I think it's paid off."

The single 'Juicy Fruit' was actually written in Jamaica. "It was an attempt," he says, "to synthesise a Jamaican feeling into an African/American context and produce a fusion of reggae and R&B."

One of the things that seals the single's success is the tremendous performance of vocalist Tawatha, who was discovered by Mtume when still a music major at Harvard.

"Tawatha helped tremendously in making the song work, because the basic idea behind it was to produce a song that talked about sensuality from a female perspective. So obviously a strong, expressive female vocalist was vital.

There's plans to bring the Mtume entourage over for some British shows some time in the summer but more immediately a television appearance is on the cards if the single rises again in this week's chart.

"Do you have a programme over there called *Top Of The Pops*?" James enquires in all innocence.

Ignorance, like 'Juicy Fruit', is bliss.

DON WATSON

PIRATE BOUNTY

BRITAIN HAS become a "Treasure Island" of pirates — record and tape pirates, that is — or so it was claimed the other week. The speaker was *not* Malcolm McLaren, but one Lord Willis, leading a debate in the House Of Lords, to move the second reading of a new Bill aimed at widening the campaign against home taping and cassette piracy.

The Copyright (Amendment Number 2) Bill, which has the backing of the record business organisation the BPI, seeks restrictions on the rental of records, and the sale of double-headed high speed cassette recorders. According to Lord Willis, record rental encourages home taping, and casette-to-cassette recorders help the mass-production of pirate tapes.

In their own press statement, the BPI say they fear that "the introduction of double headed cassette recorders — especially high speed models such as a new Aiwa model which effectively records at four times normal speed — will enourage ordinary consumers to become commercial pirates for a cost of less than £200."

In the House Of Lords debate, a government spokesman said that the present government has "serious reservations" about the Bill, so its future must be in some doubt. The government, he said, would await completion of its review of the problem.

The record industry, it seems, is keener than ever to make illegal taping a scapegoat for its problems. And from the sound of Lord Willis's argument, they're prepared to try and ban *any* activity or technology which could conceivably be put to illegal purposes. Renting of records, for instance, remains one of the few ways a consumer can test and try the dross which companies put out, short of actually buying it. As for tape-to-tape facilities, the "ordinary consumer" can use this for a limitless range of innocent purposes. The dedicated pirate will always find ways of duplicating material.

What next? A Bill to outlaw hearing aids, which might be used for *listening* to pirate tapes?

A.E. HAMLIN & CO — AN APOLOGY

IN OUR edition of August 2 1980 we carried an extensive article on the British Phonographic Industry's attempt to crack down on bootlegging, which was known as Operation Moonbeam.

In the course of the article we made reference to the part played by the BPI's solicitors, A.E. Hamlin & Co, in the execution of court orders to search for and seize records reproduced from tapes illegally made at live performances

We now recognize that in one instance the reference was factually wrong and that in two instances the reference to the solicitors was open to misinterpretation. We wish to withdraw any adverse reflection on the firm's professional reputation. We have offered our apologies to A.E. Hamlin & Co for any embarrassment caused them and have agreed to pay them substantial damages and all their costs.

YOU'RE NOT THE ONLY ONE LOOKING FORWARD TO YOUR FIRST WAGE PACKET.

It's hard enough getting your first wage packet. Without also having to worry about hanging on to it. But sadly the world is swimming with sharks who'd like to get their teeth into your money.

Which is why Bradford & Bingley have developed the Money Manager Account. First of all, it means your money earns interest for you, instead of just sitting in a bank.

Then, even more important, we also give you a complete Advice Kit, full of detailed information about how to manage your finances. It's packed with hundreds of facts, figures and hints. And covers everything from tax to insurance. From saving to spending. And from buying a car to getting a roof over your head.

Then, finally, there's a special team of experts that you can contact whenever you have any extra problems.

If you want to know more about Money Manager, just pop into any branch of Bradford & Bingley. (Open from 9 to 5 on weekdays and also on Saturday mornings.)

You'll find it's the surest way of keeping your head above water.

BRADFORD & BINGLEY MONEY MANAGER

We open more doors for you.

Bradford & Bingley Building Society, Head Office, Bingley, W. Yorkshire.

MEZZOFORTE

Single

"ROCKALL"

(Not featured on new album)

First 10,000 Picture Discs

Album

60 minutes of a unique brand of Jazz/Funk

"CATCHING UP WITH MEZZOFORTE"

Includes **FREE** 12" single

also available on chromodioxide cassette

MEZZOFORTE

STEINAR RECORDS (UK) LTD Marketed and Distributed by Pinnacle

TERRACE THEATRE

UNDER MILLWALL MANNERS

Pic Anna Arnone

The Soho Poly Theatre are currently running a series of three short plays by young London writers. The first to be shown was *Sorry For Tomorrow* by Johnnie Quarrell, an ex-docker and steelfixer from Wapping, and the last in the series will be *Another Woman* by Hackney girl Ayshe Raif. The production currently running at the Soho Poly (the crowd responsible for the excellent *Johnny Oil* with Phil Daniels) is *When Your Bottle's Gone In SE1* by Mick Mahoney.

Staged in another impressive Soho Poly set, designed by the reliably ingenious David Roger, *When Your Bottle's Gone* is a brittle comedy centred on Reggie (played by Andrew Paul), a member of Millwall's Service Crew terrorised by West Ham supporters.

Trapped inside his front room, caught suddenly between hard-man and soft-boy, Reggie — going straight on the Post while all his mates are on the fiddle (run of the mill South London villains, as in Mk.II Cortina not XJ6, Farahs not Savile Row) — is keen to pursue his leisure activities in one piece and so applies to the council for a transfer.

Desperate to block out the threat from the Doc-shod menace outside his house, with endless scotch'n'cokes and a stream of nervous chatter, Reggie tries to work off his fear, first on the telephone to his unimpressed mates, and then on Miss Fenton, the visitor from the Housing Department, when she arrives to question his transfer application.

Andrew Paul (familiar from *Scum* and *Going Out*) is sporadically magnificent as Reggie, a brash foil to June Page's abrupt Miss Fenton council official, and Adrian Sherwood's direction anchors a sometimes wayward script.

Although the awkward manipulation of Miss Fenton seems less an obvious development in the plot, more a means of getting an actress in a tight skirt and stilettos, and tho' ambitious technical ploys on Mahoney's part threaten to upset the easy dialogue, *When Your Bottle's Gone* is a sharp crack.

It is, in sum, raw working class theatre at its best, a smart portrait of terrace manners, and yet another Soho Poly production that deserves to draw an audience from beyond the polite theatre fringe.

■ *When Your Bottle's Gone In SE1* is at the Soho Poly Theatre, 16 Riding House Street W1, until May 28. 1.15pm Monday-Saturday £1.50 (£1.25 concessions). *Another Woman* by Ayshe Raif runs from June 2–25.

new single

ACNÉ

PRODUCED BY DENNIS BOVELL

FLESH of my FLESH

1 chop

2 chop

B SIDE LORD JOHN WHITE AND THE BOTTLENECK TRAIN

bad ORANGE JUICE

polydor

GRAND OLE OPRY CONTENDERS

pic Anna Arnone

The Orson Family. Left to right: Vernon, Skully, Brewster, Ruby.

ORSONS

THE DEVIL'S ANSWER TO THE OSMONDS

IT WAS their sister, Lopecia Orson, who put it best in a letter she wrote me: "The Orson Family are pure entertainment...Back comes the ballad and boys and girls dance cheek to cheek. This spring will see raw entertainment, audience participation and pure charm, on the stage and wax-wise; rhythm, melody, sex and sadness."

And yes, the awesome Orsons do indeed live up to Lopecia's promises. Their debut single 'Heartbeat' (on the clan's own Orson Enterprises label) is a tasteful slice of untamed rockabilly with country melancholy running through. I've seen them play, too, and their act is fine and fun — nothing too fancy, still a little rough around the edges, but wonderful in between.

So meet West London's self-styled "Grand Ole Opry Contenders", The Orson Family. Singer Skully is the father (or so they say; he looks remarkably young for the job), while cousin Brewster plays drums. Then there's Vernon and Ruby, "brother and sister in marriage" (whatever that might mean) who play the twin guitars. You can take this "family" angle as seriously as you feel inclined, but Skully describes them as "the Devil's answer to The Osmonds".

The Orsons' own view is that if your melodies are good enough, and you believe and enjoy what you do, then three chords can take you a long way. "We've got that '50s feel," they add, "but we do realise it's 1983. "People have compared their sound to The Cramps, and the group accept some southern swamp rock similarities; but Skully says that they could "blow the cobblers off" any other group on stage.

In fact The Orson Family are a joyful blend of several influences. The balladeering country element comes mostly from Vernon, an admirer of the great Hank Williams. Skully, meanwhile, has been a rocker since the age of nine. He owns every record that Gene Vincent ever made, cites his major influence as Lee Tracy And The Tributes (one for all you rockabilly obscurists, there) and claims to have "the entire history of rock'n'roll written up his arms — chiefly in the form of backstage autographs (including Carl Perkins, Ray Campi and Billie Lee Riley) which he's had turned into tattoos.

They've played no more than four dates so far, but Rough Trade are already talking about re-pressing the new single — three self-written tracks from a stockpile of 70 songs. Ultimately, the group would like to license Orson Enterprises to a major.

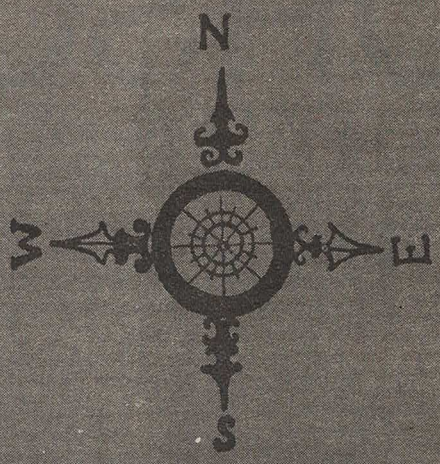
"Entertainment's taken a slide," reasons frontman Skully. "And we're putting back what's gone." It's true: when on stage their pose is anything but cool and aloof. They don't talk about "their art" too much either. And if they ever get to play Wembley one day, they'll probably turn it all into one big down-home hootenanny.

The Orson Family play at the London Clarendon on May 30, and at the Greyhound on June 7.

PAUL DU NOYER

SNOWY WHITE
WHITE FLAMES
His new Album & Cassette
includes the single
IT'S NO SECRET

[Album TOW LP3 Cassette ZC TOW3] Towerbell Records



BIG COUNTRY

New 7" Single

In A Big Country & All of us

Also available on 12" with extended version

JUNE 17TH LEICESTER UNIVERSITY
JUNE 18TH MANCHESTER POLY
JUNE 19TH LIVERPOOL ROYAL COURT
JUNE 20TH READING HEXEGON
JUNE 21ST BRISTOL LOCARNO (STUDIO)
JUNE 22ND CARDIFF TOP RANK
JUNE 24TH BIRMINGHAM UNIVERSITY
JUNE 25TH FRIARS AYLESBURY
JUNE 26TH TOP RANK BRIGHTON
JUNE 27TH HAMMERSMITH PALAIS
JUNE 28TH WESTCLIFF PAVILION SOUTHEND
JUNE 29TH NOTTINGHAM ROCK CITY

JULY 1ST SHEFFIELD UNIVERSITY
JULY 2ND STIRLING ALBERT HALL
JULY 3RD ABERDEEN FUSION
JULY 4TH GLASGOW TIFFANYS
JULY 5TH AYR PAVILLION
JULY 7TH BELFAST QUEENS UNIVERSITY
JULY 8TH DUBLIN TU CLUB
JULY 9TH GALWAY SEAPOINT BALLROOM
JULY 10TH CORK SAVOY BALLROOM

"It's not even a question of policies we're up against so much as the collective illness which is called Thatcherism. It has become a mass psychosis for which we can use the metaphor of anorexia nervosa."

— Laurence Spigel, Labour candidate for Finchley

ELECTION '83 ANDREW TYLER REPORTS

BETWEEN THE "dark, divisive, clouds of Marxist socialism" and the cause of freedom stands Margaret Hilda Thatcher. (True or False!)

Margaret, the '30s Depression girl, whose formidable ambition was forged in the stifling little flat above her father's Lincolnshire grocery shop.

As a Depression girl, born 1925, she was suckled on the stolid small town virtues of thrift, constraint and hard graft. Sunday was such a tight affair, we learn from a new biography*, that she was forbidden even the pleasure of snakes and ladders.

Her father Alf was ill-educated but bright and hungry. Business prospered and he gained a local council seat. The young Iron Goddess no doubt read this as reward for sacrifice.

She took her sacrificial strategy into the world. She took it as a rigorous, unassailable formula: *thrift, virtue and hard work are rewarded.* Yet her parents' generation had been humbled by the Great War as well as the reality of the Depression. They recognised that nothing human or human-made is durable.

Margaret Hilda's generation missed that lesson, just as they missed the lesson of World War Two. Thatcher was cossetted in Oxford during the early '40s and when she came out onto the jobs market, capitalism was making its cyclical uphill slog. The high point coincided exactly with the maturing of the kiss, suck and spend-spend generation who — as a matter of conditioning — she despised.

This bulge generation were receiving the rewards for *her* sacrifices. She despised too the godless wets who presided over their orgyfying — MacMillan, Home and Wilson. When younger versions turned up in her own government, she was able to grind them famously into the dust (St. John Stevas), or send them to Ireland (Prior).

The potency inherent in these public acts appealed to countless irresolute Little Britishers — and how much more so The Falklands. (But would Mrs Thatcher, do you suppose, beat up on the Chinese if they took over Hong Kong?) Her potency appealed to Little Brits of all ages and backgrounds because of the common sickness they felt. They were sick over our crumbling status in the world; over the "swamping" by the "alien" Commonwealth tide; the blurring of traditional class lines that had left them confused about their proper station; about the dissipation of the '60s boom; the failure of socialism's epic struggle to transform society as started by Atlee in 1945; by the Russian ideological and bomb menace; and not least the creeping tentacles of union and state power that were threatening to choke off the last of our divine British genius.

Thatcher tells us she knows these things are wrong but she will put them right. She will resolutely accept the major burden herself, prodding the rest of us along with medical metaphor and Golden Age nostalgia. Last week, at a Perth Rally, she promised to "cure the nation's sickness and restore it to its health and reputation."

She sees war as a potential force for good, a process of purification. These are fascist ideas. In Perth she also declared, "If today we are able to walk a little taller — and I believe we do — then it is those brave young men (of the Falklands) who deserve the praise"; the attitudes of the Greenham Common women and CNDers, by comparison, were, she asserted, "defeatist". The meeting ended with foot stamping, flag waving and the great organ leading the multitude in the singing of 'Land Of Hope And Glory' and the National Anthem.

As writer Jeremy Seabrook pointed out in *The Guardian* last week, the Left is only now beginning to glimpse the magnitude of Thatcher's project. "It is not merely to take us upon a pilgrimage of return to the 19th Century but to impose a quite novel blend of Victorian values and high technology which might well prove literally irresistible."

IN THATCHER's own North London constituency of Finchley, she is opposed by a 30 year-old left wing Labour candidate, called Laurence Spigel, who claims with utter seriousness that Thatcher is insane.

"And I believe," he says, "she's engaging our society in her own madness. It has become a mass psychosis for which we can use the metaphor of *anorexia nervosa.*

"She has this urgent, constant desire to slim us down, slim down our industry, slim down our services. And as with the anorexic, when you try to encourage her to eat, there is nothing that is good enough. Everything eaten is sicked up because of the underlying psychosis, which is self-destructive.

"It is the sort of psychosis that identifies with the Victorian age. There is this powerful thread of racism and primitivism that goes back to those times; and they *were* one of the most destructive, racist, sexist eras one could imagine.

"We had these so called Victorian values being trampled across the whole world, smashing people, smashing cultures. And the sort of psychosis that says those values and that sort of society was somehow the most brilliant expression of what it is to be English does engage some people. *That's* what we're up against. It's not even a question of policies so much as the collective illness which is called Thatcherism."

The root of Thatcher's sickness, Spigel believes, is in "the tyranny of her petty bourgeois upbringing in Grantham." There is, he claims, this latent psychosis within the whole of the petty bourgeoisie, which is why there's been a split within the Tory Party, with the wets — the old aristocrats and philanthropists — being overtaken by the "small-minded, petty, vicious, completely self-centred Thatcherites."

A local expression of Thatcherism's political anorexia is, he notes, the "absolutely daft decision to come to the area she represents; here in Finchley; and smash a six-lane highway right through the heart of it. And we know Keith Joseph is another expression of this illness because," Spigel alleges, "he's presently undergoing pyschiatric treatment."

The only problem with the idea that all Thatcherites are mad because they are frustrated, petty bourgeoisie is that Spigel himself is of that category. His father was a furniture maker in the West End of London, and Spigel junior went from the local secondary school onto Manchester University to study *management.* What sort of credentials are these? He has also holidayed in Australia!

Nonetheless, with just 7,878 votes separating Labour from the Thin White Lady at the last election, Spigel believes, or says he believes, the Prime Minister can be unseated.

He is running a boisterous campaign pegged on unemployment (300 per cent up locally since 1979), on the proposed six-lane highway and The Bomb. Opposition parties feed on such dire manifestations. Bad is good.

The fact that Labour also gave us nuclear bombs, thru-town highways and a large dose of unemployment might be troubling to the New Left intake — Spigel among them — but this group is so certain of its own imminent ascendancy that they happily swear that under them it *won't, can't, shall never* happen again.

Me....I reserve the right to call them ignorami even though I endorse virtually every detail of Spigel's doctrine.

If Spigel cares to look about him he will see fudge and sell-out everywhere. Item: Peter Tatchell is ditched by his Bermondsey local party because they fear the effect of another bigoted campaign by the gutter media and at the local hustings. Instead they dish up a proven heterosexual who — as a first step — poses with his wife and baby (and makes the front page of the *Daily Telegraph.*)

Item: the local party at Brent East bows to the superior bureaucracy of the National Executive Committee and adopts Reg Freeson above their preferred

LIFE IN A THATCHIST STATE

choice Ken Livingstone. And, anyway, why is Livingstone — apostle of decentralisation and direct democracy — pressing himself on Westminster when he knows nothing is achieved there except by the grace of the towering hierarchy?

Are the New Left idealists succumbing so soon to pragmatic necessity and/or the lure of power? The Labour Party, always said to be a broad church, has suitably issued a manifesto broadly ridiculous in its attempt to coin wordage that is satisfactory to a boot-boy of the right such as Denis Healey (invaluable for crunch-tackling the Tories) and, shall we say, someone as far left as Frances Morrell. On vital issues like nuclear disarmament we're left with a smudged page. Will they, won't they? What does a *pledge* to take "unilateral steps to secure a multinational solution" mean? And why are Hattersley and Healey smiling?

No wonder staunch Labour supporters are looking demoralised while Thatcherites wear the look of wolverines. The UK is split asunder and these Little Britishers are pleased with themselves! There are no doubt millions of people on these isles who'd cross their ballot card for nuclear disarmament, as well as for an extension of direct local democracy, for new notions on what work is and for safe energy sources....but the option doesn't exist.

SO WHAT is this election all about and how does the wide-awake citizen respond? The advice of anarchist bookseller and Hyde Park orator, Jim Huggon, is "stay at home June 9 and don't vote". The system he says is "farcical and all politicians liars who promise you heaven and give you hell."

Huggon works from the 97 year-old Freedom Press down a scuzzy, evil-looking yard in London's East End. Freedom, also the name of a fortnightly broadsheet, was founded by no less a figure than Kropotkin. That erstwhile Russian anarchist prince was of the peace-loving communistic school. Huggon too is mild-mannered — except on the foulness of the state and the party system.

He claims to prefer the Tories to Labour "for at least they proclaim themselves to be bastards". He says that he and a growing number of young people whose idealism has been lit by CND are committed to a *different* way of living.

"It is the idea of freedom that gives the magic to anarchy just as the idea of equality lends magic to socialism. The two have much in common. But if you have a structure, as most socialists believe is necessary, you cannot possibly have equality. For structures support elites and elites impose their will upon people."

"It is the idea of freedom that gives the magic to anarchy just as the idea of equality lends magic to socialism. The two have much in common. But if you have a structure, as most socialists believe is necessary, you cannot possibly have equality. For structures support elites and elites impose their will upon people." **— An Anarchist**

No state has ever voluntarily disarmed, he notes. And power, once accumulated at the centre, is not given out in useful measure to the localities. That the main parties are jealous of their own portions is evidenced by a recent all-party Commons committee recommendation that election deposits be raised from £150 to £1,000. This is intended to kill off the 'mischief' candidates which, in this election, would include the Ecology Party and the Welsh and Scottish nationalists.

Big government, like big business, thrives on epic schemes. The bomb is an epic notion and who else, asks Huggon, but the state could possibly have a vested interest in maintaining it?

Huggon might also agree that all major parties are committed to an industrial system that produces not what people require but what is demanded by a rampant international market administered by tipsters and speculators. Labour wishes to play the game, just as intently as Tory and SDP.

The rules require the hiring of the cheapest possible labour and not too much of it. Machines are a better investment. If we ever get the boom that the CBI promises is round the next corner but one, it will be based on the 'improved' output of cheap, machine-assisted labour. The old scuttled workforce will not show up on the balance sheet. They will be tabulated on *Social Security* lists (a nice Orwellian phrase, that).

The Ecology Party (who will be standing against Thatcher in Finchley on a joint ticket with Women For Life On Earth) is alone in talking in these terms. It is the only party that dares say modern industrialism inevitably leads to a loss of jobs as well as to a destruction of its own material base (ie the natural resources it converts into obsolescent garbage; obsolescence is another imperative of industrialism since the sooner an object wears out the quicker it can be replaced by the company, thus producing higher output. Waste equals wealth.)

But, by choosing to operate in a parliamentary mode, the wised-up Ecology Party is dicing with both its cohesion and sanity. The German Greens are finding life in the *Bundestag* extremely hard as the regions pull and contort the parliamentary group out of the streamlined shape necessary to function in such an institution.

I SHALL cast my own vote to thwart a Thatcher victory but if, after that mighty effort, the task is not done, I'll carry on with my life. Ultimately, the only true defence against the vulgarity of the state is to refute the logic of its structures. This can be done by not believing in them, by challenging them and by creating alternatives built on (to use anarcho-feminist jargon) voluntary, non-hierarchical, non-patriarchal lines. In short, it means you try not to boss, bully or take dirty short cuts in the pursuit of your ideal, unlike the guys over at British Petroleum.

You'll have noticed there's already a lot of agitation against the state going on. Peole are doing their utmost to stop Cruise, Trident and Sizewell; to prevent animals getting tortured in vivisection labs, to save hospitals, sports centres and music venues from closing, and to cadge money from local authorities to open rehearsal rooms and studios, or back a useful workers co-operative or similar prototype.

Michael Foot — decent though he is and let's not snigger and pretend he's more ridiculous than Thatcher herself — cannot do all these things alone. Nor can the very statesmanlike Roy Jenkins. (I am tempted here to issue a stream of personal abuse against the man, but it would not help my case to brand him a smarmy, hypocritical, Euro-shit.)

But the curious thing about the June 9 spectacle is that while traditionalist voters will walk to the booth conscious of their solemn mission, the new libertarians will go, if at all, having first got the full measure of what they are about to do; and recognising that their lives do not depend on it.

We must end with some paragraphs from an article from the current *Peace News* by someone called Inanna.

"Millions throughout the world are responding to the messages of feminists, ecologists and peace activists. Now we are faced with the opportunity to change the face of conventional politics for ever.

"It is time to build an *inclusive* movement that can express the will of ordinary people to think and act together for a peacful transition. Such a coalition must be independent of national political parties. We must find new ways of acting around and beyond as well as through the conventional spectrum. The green movement holds within it the seeds of a change so radical that the course of history and the future of humanity may forever be set in a new direction."

Who's afraid of the Thin White Goddess?

****Thatcher* by Nicholas Wapshott and George Brock (Futura £1.95)**

SINGLES

BY RICHARD COOK

VAN MORRISON: Celtic Swing / Rave On, John Donne *(Mercury).* In the slimline format the two songs are spread over two sides — but acquire them in the 12" medium, where they interlock like the handclasp of human strength. Morrison's alto saxophone is as much mouthpiece rasp as it is clear melodic honey — truly, an inarticulate speech of the heart — and it feathers the plaiting of instruments on 'Celtic Swing' with a tenderness and understated charm that is misleadingly docile. It is a hard, giant man remembering the years of a jazz upbringing.

And it blends superlatively with the earthworked passions of 'Rave On, John Donne'. Electronic textures that summon the feel of silk, not coarse synthpop rayon; a troubadour's simple strum; and a huge and incomparable voice that speaks a litany of glory — *"Rave on, Mr Yeats — Rave on down through the writing of A Vision..."* — before it finally bursts into song itself, because...it has to. On a planet of dwarves, Van Morrison is a colossus.

KING SUNNY ADE AND HIS AFRICAN BEATS: Synchro System *(Island 12").* And still hardly anyone knows about the kaleidoscopic delirium of the best African music. It's as if, now the first flush of interest is over, we've already built a neat little ghetto to accomodate that great river of pop musics while we get on with the serious business of how high Duran Duran and David Bowie are in this week's chart. Well, now hear the flood warning of 'Synchro System'.

Ade isn't quite the almighty superstar Kuti is, and he may not have Makassy's long-range infectiousness, but this is an astounding record. Pared back to an essence of drums and voices, cued in by the King's own reedy singing, it peels open into a body dance of dazzling finesse and sophistication.

Rhythm here is turned around, inside out and upside down until the senses are whipped, intoxicated, drained. If any strength remains for the reverse, you'll find 'Ire' equally fantastical, the chanting of human cries interwoven with flashpoints of electricity and more percussion that rings as deep as the well of the world.

It's like a disco twelve-inch scorched down to a black root and it's indispensable. This is Africa awake and roaring.

GRANDMASTER FLASH AND THE FURIOUS FIVE: New York New York *Sugar Hill 12" (import).* *Oh yeah*? Maybe 'New York New York' will be embraced by 'Message' bores who see this seven and a half minutes of glib rap vitriol as an extension of that record's cry of urban anguish. Me, I hear an act veering dangerously close to hip-ocrisy. An anti-celebration of the big city that exemplifies one aspect of the town dweller's troubles is manufactured almost as a party piece: snapshot cameos of a man on a ledge, a derelict slurping dog food and mother abandoning her baby are scattered through the music like so much small-print detritus, and nobody cares except good ol' Flash and his boys.

The sound is crackling and alive - they have this dum-dum synth beat down to absolute perfection now - yet the whole reeks of an opportunism that is itself criminal. This isn't prescriptive in the way that the inflections and insights of a 'Pills And Soap' can be, just utterly static. It's faintly absurd that a record like The Clash's rousing 'Know Your Rights' can be dumped as coke rockers off their collective chump while this outfit gets unlimited kudos. Flash may be a baaaaad, cool dude. He is also a vaudevillian.

IMAGINATION: Looking At Midnight *(R&B).* All this is more of the same, and I'm not complaining. People like David Grant, Junior, Central Line etc have probably been bemused at how Imagination beat the Britfunk jinx - it's because they never made the mistake of trying to beat American black music at its own game.

Imagination never started in any kind of soul rut. They thinned their backing tracks to a rigorous minimum, ditched any hint of a changing funky guitar, picked a sound that was lean and glittering - and by the magic hit a deserved jackpot. A black music that didn't trade off US soul and wouldn't relinquish its pop base.

'Looking at Midnight' is a smidgeon more cluttered than usual, presumably in the name of progression and complexity, but its the luscious carpet of voices that pulls you in at once. A perfectly satisfactory continuation of a successful formula.

YELLO: I Love You *(Stiff).* If this gets on the radio the autobahns of the western world will be transfigured into a network of neon and chrome. Even as Boris Blank toys with the beat of Telex's 'Moskow Disco', Dieter Meir whispers ministrations to his reckless companion: and perhaps it is you behind that wheel, and the lights of the midnight traffic are winking romantically in your own eyes ? Black's luxuriant extravagance sends the vehicle shimmering on its way. It is a dance step to tap out your accelerator. Dieter's eyes shine in the dashboard glow - we love him and he knows, he knows.

KITTY GRANT: Glad To Know You *(Loe).* Produced by Chas Jankel, and co-written by him with Ian Dury, 'Glad To Know You' is a trim and amusing adventure in dance-rock, spruce in Hammond organs and a drum part that seems to beat right in the listener's ear. The lyric is nothing more than one of the author's unremarkable lists of allusions and Kitty Grant only has to open her mouth on beat; otherwise a healthy consequence of a long night listening to Jimmy Smith on Blue Note.

OUTSIDE THIS WORLD

THE IMPOSTER: Pills And Soap *(Demon).* As genuine as they come, believe me. The mood that beatstalks 'Pills And Soap' makes up a physick of fear and disgust that Elvis Costello has never brewed more potently. As the record slips into the sick drudgery of the pop mainstream it should make everything it touches turn green and die. This is poison, and it hurts.

Perhaps commercial neglect is stiffening Costello's backbone, or maybe this is a particularly dark temper from his newest work; either way it stands with the stupidly overlooked 'Man Out Of Time' as the most crushing and chilling 45 he's released since 'Watching The Detectives'.

All the confectionery of pop is sucked to a bitter kernel, scraped away to a bone. No guitars caress the song's indictment, only Naive's fisted keyboards, an intermittent bass drum and a robotic claptrack. Spare embellishments on a monologue that opens on an anaesthetised death and ends in a damned and hopeless patriotism, strung between a chorus that bleeds the bile of dispair: *"What would you say, what would you do / Children and animals two by two Give me the needle, give me the rope / We're going to melt them down for pills and soap."* When the singer is double-tracked in a twisted, grotesque harmony at the climax it feels like ice on an open wound. Music on an edge over an unspeakable drop.

ROBERT PALMER: You Can Have It (Take My Heart) *(Island).* Palmer usually gets stick for fraudulence, but surely his approach is the most honest take on the white soul dilemma - trading a second-hand blackness for a sound neutered of looseness and stretched skintight over a brute percussive force. A Kool And The Gang chestnut gets mounted in a perspex case - all clipped shock and go, a metronomical rock chug and chorus line that Palmer's shallow and energised voice can rap out into infinity. No souls torched, naturally.

ORANGE JUICE: Flesh Of My Flesh *(Polydor).* A record that starts *"Here's a penny for your thoughts/By the way, you can keep the change"* has to have something going for it. Mystified by this group's sudden success, I find this reworked selection from the mostly dumb 'Rip It Up' fairly.... alright. A trumpet murmurs in response to Collins' singing and there is a certain swing about the tune. Swinging isn't something pop people do very well, so they must be improving. I still hate that awful voice — my problem, maybe, but I never asked him to sing. The elitism of media arts sudents in their living rooms is not endangered!

MONALISA YOUNG: Dancing Machine *(Motown).*
JERMAINE JACKSON: You Moved A Mountain *(Motown).*
SYREETA: Forever Is Not Enough *(Motown).* 'Dancing Machine' is the meanest, most explosive entry from Motown since 'Let It Whip'. Maybe Hal Davis' production does tread shameless water in the rock-soul stake that is muscling out featherlight dance tracks — it still employs a growling beast of a bassline to clamp down Young's breathless vocal, and the whole rears across like an unholy stepchild of The Miracles' 'Love Machine'. Maybe the hit factory is seriously starting on the long road to recovery — Syreeta's record is both a fluid and precise channel for her pale girlie singing and it's jubilant and purposeful in a way that Motown singles haven't been for a long time. Jermaine has a good ear for her production. It's a pity he went deaf when he made his own record, a stinking and unpleasant ballad fit only for the garbage pail.

MARI WILSON WITH THE WILSATIONS: Wonderful *(Compacy).* Mawkish rather than more kitsch. There's a half -way respectable pop song cowering under this hefty row which is effectively murdered by the usual hundredweight of production values and Wilson's mooing voice. If I Hear that calliope synth sound again I may vomit. A cardinal rule broken: you feel worse after you've heard it.

JAH WOBBLE AND THE INVADERS OF THE HEART: Invaders Of The Heart *(Lago).* The spirit of Islam filtered through the desolation of Surrey Docks. The debut of Wobble's splendid ensemble isn't quite the rousing furore that their live set suggested, consisting of a rather plain bomp track with various Eastern forgeries superimposed with the air of a careless dub mix. Although Wobble's bass still has enough leverage to tug a world into shape this outing sounds too much like Pepe Lemoko ambling through the Casbah. The best trombone (Annie Whitehead) since 'Poor Prince' is one surprise bonus.

THE REPUBLIC: My Spies/So Secure/Don't Believe *(Oval).* An unruly aggregate perform three vaguely atmospheric *beat noir* tunes, of which 'My Spies' (already cassetted by our team) emerges best thanks to the squirming volleys the horns toss across the lazybone cut of the rhythm. Another vocalist I don't much take to, like Nina Simone in curlers.

SPK: Dekompositiones *(Side Effekts).* In their *Seppuku* (ritual suicide) incarnation, and oddly enough a rumble at the back of one of these three tracks reminded me of Suicide's 'Che'. Mostly SPK sound refreshingly unlike anybody, although it's intimidating, boiling, sometimes matt black noise on the verge of concrete music. Metal thunders uncaringly in the middle ground, untraceable earthquakes shift the floor, booming spirit voices and the shredding grind of unknown machines fill the rest. An eerie disquieting place yet I confess a modest admiration. Here is starkness and destruction that sounds as unaffected as it can be (which is still affected).

THE BOX: Old Style Drop Down *(Go!).* Neither rancidly ugly enough nor constructively dynamic, The Box's brief squirt into the void soon registers as pointless. The method of stuttering into a grisly variation on a 'pop' tune while cynically blowing it to pieces with every available device of noise and fragmentation is one The Pop Group long ago found incompatible with motives for accomplishment. Collectives like The Box haven't advanced at all on the best moments of 'Y'.

THELMA HOUSTON: Working Girl *(MCA).*
PHYLLIS HYMAN: Riding The Tiger *(Arista).*
DENEICE WILLIAMS: Do What You Feel *(CBS).* Three women and their producers in search of a hit and a mislaid audience. Houston hasn't been the same since we last left her (that way) and her update of a Labelle foxy bitch routine is uneventfully licked into poor shape by Jai Winding. Hyman whistles in Narada Michael Walden, nobody's Mr Fashionable, in a shot at rekindling the ice blue fire of her brilliant 'Can't We Fall In Love Again' set: it's too opaque, too messily busy by half. Williams — who let Thom Bell tease the beautiful 'Waiting By The Hotline' out of her last year — at least has the measure of her material. 'Do What You Feel' asks her to fill in between a steely guitar and a worried saxophone, and it's a creditable squeeze. George Duke, a man who bears a queer resemblance to a McDonald's muffin, snoozes at her controls.

Z Z TOP: Gimme All Your Lovin' *(Warner Bros).*
THIN LIZZY: Thunder And Lightning *(Vertigo).* The life and death of nobody's party, respectively. While Lizzy's posthumous poke in the spleen is about as stormy as a dripping tap, Z Z Top put the hammer down on an inimitably frazzled hunk of Southern dead meat: *"Gimme all your lovin', your kissin' and your huggin' too"*, which sounds quite reasonable to me. Enough beef in this brazenly sour celebration of a Texan egomania to forewarn of a second rising of the Confederacy, even if the cortex is wired to a supremely lurid crotch fetish. Discipline!

PETER TOSH: Where You Gonna Run *(EMI).* A certain hit. Peter's spoken to it, so it must be.

CHRIS AND COSEY: October (Love Song) *(Rough Trade).* A wan smear of sensuality that gathers colour as it trips delicately on. The girl's voice is as soft as rain as she pleads guilty to the amorous muse and you hardly notice how the beat's grown bold and strong and the keyboard fronds are rustling at your own faculties. A very sad, sweet seduction indeed. *"Kiss me, just kiss me forever..."* and there's no more to be said.

DEL SHANNON: Cheap Love *(Demon).* I ask you to forget the stigma of an ancient name and hear a witty and effortlessly compact example of clear-eyed pop. The rhythmic slip in the opening is a treat, the playing has a professional cream that cuts its own space and the chime of the central break is a little miracle — only, strangely, does Shannon's rather lacklustre vocal let it down. A remote and probably doomed pleasure.

Illustration by Chris Long

Just out.

Tears for Fears
The 'Video Singles'

(includes 'Mad World', 'Change', and 'Pale Shelter').

£9.99.

Just in.

WHSMITH

Prices correct at time of going to press. Subject to availability. WHERE YOU SEE THIS SIGN

SILVER SCREEN

Six Weeks

DIRECTOR: Tony Bill
STARRING: Mary Tyler Moore, Dudley Moore, Katherine Healy (Rank)

THE PLOT of *Six Weeks* is so utterly ludicrous it gives itself away immediately as the mongol child of marketing men who attempted to maximise the Morbid Death bonanza dormant since *Love Story* by grafting it to the post-*Arthur* popularity of Dudley Moore and the suffering mother schtick Mary Tyler Moore paraded in *Ordinary People*. As in the latter film, however, these people are anything BUT ordinary.

Dudley is cast as a Californian Congressional candidate (an immigrant father explains the accent) whose sense of humour leads him to do devilish things like sending the Governor a singing telegram of burning import. Mary Tyler plays the head of a cosmetics cartel, whose leukemia-stricken daughter is midway throught her third and final relapse. Daughter Nicole looks anything but fatally ill — in fact, she looks bizarrely like a midget MTM circa the first year of *The Mary Tyler Moore Show*, con brio to spare.

We are to believe that Nicky's charm succeeds where Mom's aplomb fails — enmeshing married Mr Moore deeper and deeper into the fantasy existence super-wealthy Mom is frantically constructing around her doomed stripling. This includes buying Moore's attentions away from his campaign and, eventually, his wife and son. ("Does it take someone dying around *here* to get your attention?" his teary wife reasonably complains, during her one break from asking if he sleeps around on her).

Apparently oblivious to possible press interest about his new domestic attachment to the largest donor in his campaign, Moore abandons his more prosaic duties for a final fling in New York, gamboling around the LA airport expostulating, "Two glorious days!".

It's an action-packed weekend, too: with Nicky railroading the adults into a mock wedding and Dudley arranging for the dying demoiselle to take over the lead in a Lincoln Centre ballet (yes, you read that right the first time). Understandably, it's all a little much and Nicky snuffs it during the subway ride back to their hotel — leaving the elders to confront each other rather sheepishly over her inevitable Last Note to them.

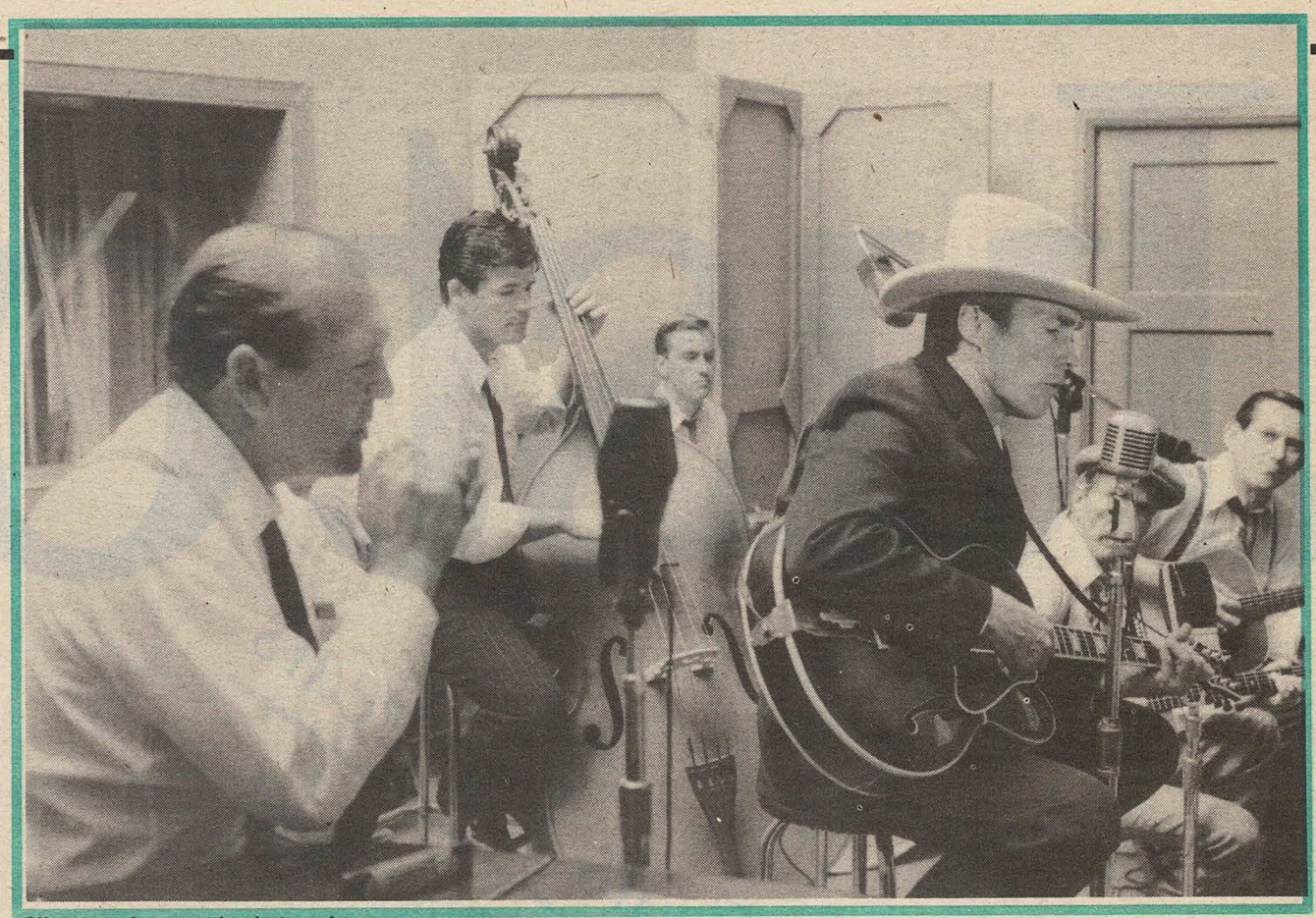
Frankly, the biggest problem with *Six Weeks* is the premise that so many women just naturally fall all over shortstuff Moore. (I mean, the day California elects *any* standup comic under 5'4" to Congress is the day Black & Decker hire Tobe Hooper to do their promo spots!) Next for the Implausibility Hall of Fame has to be Katherine Healy as the dirty-minded, coquettishly brattish Nicky.

Mary Tyler Moore herself can be found guilty of little more than execrable acting and hiding boiled sweets down each side of her mouth for the whole movie. And, in a film whose take on reality makes Walt Disney's output look like cinema verité, that sort of survival instinct seems manifestly appropriate.

Skip *Six Weeks*, and send the three quid to the elected representative of your choice instead. Ask him to lobby for better foreign films.

Cynthia Rose

Katherine Healy



Clint at work on another hot waxing.

EASTWOOD'S AMERICANA

Honkytonk Man

DIRECTOR: Clint Eastwood
STARRING: Clint Eastwood, Kyle Eastwood, John McIntire, Alexa Kenin (Warner Bros)

"LOST LOVE? That's *fine.* Songs about lost love always go down well. That and songs about people dyin'."

The booking manager of The Grand Ole Opry offers this succinct encouragement to Red Stovall, a country singer down to his last shot at the big time, and it seems an equal testimonial on Clint Eastwood's *Honkytonk Man.* But the abject failure of this sublimely quirky film at American box offices trounced the formula, and we were all but denied the chance of seeing the picture here at all.

It would have been a heinous omission from the schedules. This is a lovingly tempered, discreetly eloquent piece of moviemaking that is very close to the masterpiece Eastwood must one day make.

The director's own portrayal of Stovall casts him unerringly as a ramshackle man of straw, beaten into a corner by lungs full of TB and bad whisky but game enough to embark on a trek from California to Nashville for the fateful audition. Our first glimpse of Eastwood — this Rushmore giant among American leading men — is of a drunken heap tumbling from a nearly wrecked limo at his sister's Oklahoma farm, and from there we trot like a patient dog at the heels of a Depression road movie that is as heady as the moonshine in Red's bottle.

It's almost painfully out of synch with Hollywood's present polish on American dreaming. Eastwood's romanticism at first strikes as being as classically conservative as John Ford's — and the early sequences, which inscribe a tender homage to the resilience of the dustbowl sharecroppers of the '30s, intimate a Fordian grandeur through soliloquy — except there is a mischief and disregarding playfulness about his shooting that dissolves such gravity.

The humour has the same level of deprecation he distilled in *The Outlaw Josey Wales* and *Bronco Billy*, a film *Honkytonk Man* bears a close resemblance to. Like Billy, Stovall is a shyster and a man who covers fear with an improvised bravado. He is Eastwood's American hero who has to be cut down in order to discover his true dignity.

In Red's case, it means taking his 14-year-old nephew along on the road to Nashville, as well as the boy's scaly-eyed grandfather who wants to die in the state he was born in. Their misadventures provide the main current of the film: chicken-stealing, collecting an old debt from a crooked promoter and the negotiations in a bawdy house offer setpieces that Eastwood the director frames with an experience skill.

Alongside this amused yarning he gently introduces a theme of growing up awkwardly through the plain features of the farmboy Whit, who has to play keeper for his sickening uncle. Kyle Eastwood contributes a competent and unaffected debut in his father's picture and there's a certain wry chemistry between the two.

But the best thing about *Honkytonk Man* is its lingering on points of detail, particularly in the lines on human faces and the strange felicities of Southern voices. The director has disguised what is essentially a threadbare and frequently mawkish script with a host of intriguing miniatures.

Red's sister Emmy (Vera Bloom), beautiful features prematurely lined by the hard rural life, the policemen and garage hands with voices like laryngitic bluejays, the piggy-eyed meanness of the cardsharper Arnspriger . . . Eastwood squeezes them all into a dry, wind-gutted landscape and never do they have to jostle for attention.

His interiors look richly tobacco-brown, his outdoors a sprawl of cracking roads and waterless plains; and sometimes he holds a shot, a cardtable surrounded by old liars at play or a careering car spilling chickens, like an illuminated page from a Depression America now looks to for its lost romance.

It is something of an Amerian poem. Indulgent, sentimental but extraordinarily confident, Eastwood's performance matches that of his film, and without any recourse to the phony starched ascendancy Hollywood is presently drunk on. *Honkytonk Man* is arcane, classic Americana, and, so help me, it's not far short of magnificent.

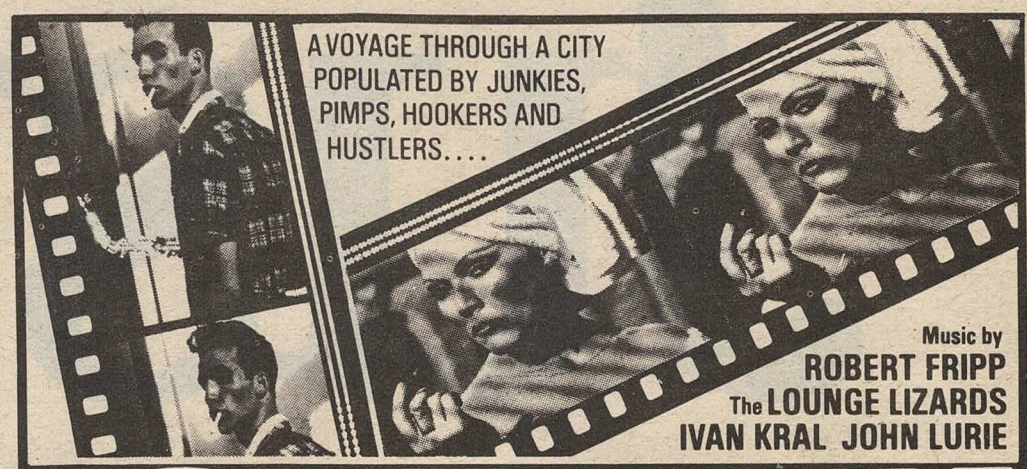
Richard Cook

Metro-Goldwyn-Mayer Presents A Richard Shepherd Company Production
CATHERINE DENEUVE DAVID BOWIE SUSAN SARANDON
"THE HUNGER" CLIFF DE YOUNG Music by MICHEL RUBINI and DENNY JAEGER
Screenplay by IVAN DAVIS and MICHAEL THOMAS From the novel by WHITLEY STRIEBER
Produced by RICHARD SHEPHERD Directed by TONY SCOTT
Read the Corgi paperback. Distributed by UNITED INTERNATIONAL PICTURES MGM/UA
© 1983 MGM/UA ENTERTAINMENT CO. © COPYRIGHT UP 1983

FROM JUNE 2 ABC SHAFTESBURY AV
Seats bookable Tel: 01-836 8861
ABC FULHAM RD BAYSWATER
For programme times phone Teledata 01-200 0200 (24 hours)

Scala CLUB CINEMA
KINGS CROSS 278 8052/0051
Thursday 26
MAITRESSE 2.00, 5.30, 9.00
+ SERVANTE ET MAITRESSES 3.55, 7.25
Friday 27
THE DEERHUNTER 2.00, 5.00, 8.00
Saturday 28
DIVA 2.00, 5.30, 9.00
+ BREATHLESS 4.00, 7.30
Monday 30
WC FIELDS FESTIVAL 1.00, 4.15, 7.30
Tuesday 31
MARRIAGE OF MARIA BRAUN 3.00, 7.00
+ THE GERMAN SISTERS 1.10, 5.10, 9.00

From 1-7 June we have a MARLON BRANDO week
Showing his debut film "THE MEN" double-billed each day with a different BRANDO FILM
Please Ring Cinema For Further details



Music by
ROBERT FRIPP
The LOUNGE LIZARDS
IVAN KRAL JOHN LURIE

SUBWAY RIDERS

Starring ROBBIE COLTRANE, CHARLENE KALEINA, JOHN LURIE, COOKIE MUELLER, AMOS POE, SUSAN TYRRELL, LANCE LOUD, GLEN O'BRIEN photography/producer JOHANNA HEER writer/director AMOS POE

FROM MAY 26 THREE WEEKS ONLY
ICA CINEMA
930 3647
THE MALL, LONDON SW1

A FEW MORE REASONS TO EMIGRATE . . .

The Ploughman's Lunch

DIRECTOR: Richard Eyre
STARRING: Jonathan Pryce, Charlie Dore, Tim Curry, Rosemary Harris, Frank Finlay
(Virgin)

THE PLOUGHMAN'S LUNCH would once have been a television play, and indeed looks very much like one.

Its writer Ian McEwan knows about censorship; his TV play *Solid Geometry*, commissioned by the BBC, was without explanation never shown. Director Richard Eyre had already established himself in TV and the theatre. A feature film not only gave both men a new challenge, but also offered a freedom of expression TV might well have denied them. Contemporary politics, however, has always been taboo in British movies, and it is to the production company Greenpoint and its backers' credit that they supported *The Ploughman's Lunch.*

So here are several reputations placed on the line for a daring and noble cause, but I'm afraid to say that in its primary aspect — convincing drama — *The Ploughman's Lunch* rings false. If you cannot believe in the scenario and its characters, then its message is blunted.

A ploughman's lunch, as Matthew, a TV commercials director (Frank Finlay), explains, is not the time-hallowed English fare of popular belief. An advertising agency invented it twenty years ago to encourage people to eat in pubs; "a completely successful fabrication of the past". This is the film's crucial metaphor; *The Ploughman's Lunch* shows the process of falsification of historical truth and creation of instant myth to serve the interests of the Establishment.

The chief protagonist is a BBC Radio News Editor, James Penfield (the sallow, cagey Jonathan Pryce). For reasons of status and lust he wants to bed the smart and glamorous Susie Barrington (Charlie Dore, better known as singer with London-based country group Back Pocket), a researcher for London Weekend Television and daughter of Ann (Rosemary Harris), a left-wing historian and expert on the 1956 Suez Crisis.

A publisher has commissioned Penfield to write a revisionist history of that affair, which exonerates the Tory government of the day from any blame or moral stigma. By involving himself with the mother in the course of his research, he hopes to ingratiate himself with the daughter. But things don't work out quite as he intended.

We have three parallels. Firstly, Penfield's book aims to reverse the accepted view on the Suez Crisis, where Eden's government was shown to be stupid and dishonourable. Then there is the Falklands war which forms the background to the story. Whereas Suez had backfired, the Falklands was a Tory triumph.

Finally there is the level of personal duplicity and betrayal. This is where the film falls. It is as if the polemical aspect was uppermost in McEwan's mind, and its reflection in the sphere of private personalities and relationships was a tiresome necessity which had to be fitted around the message. None of the characters transcend stereotypes familiar from TV and Angry Young Man novels. Backgrounds are cliched and motivations contrived.

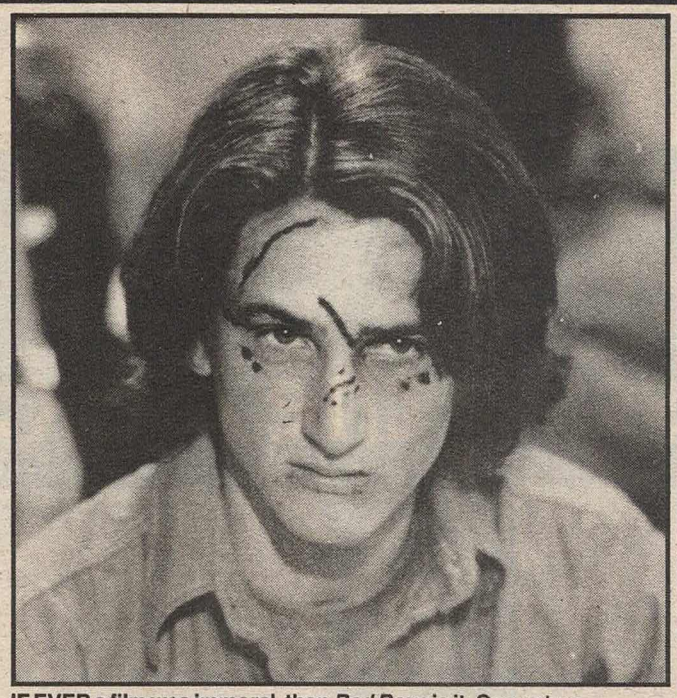
As if to compensate, the film's milieu is *over*-established — the BBC, LWT, watching a Wajda film at the Barbican Centre, a publisher's party, a poetry reading, and so on.

Penfield gets his temporary come-uppance at last year's Conservative Party Conference in Brighton, an aptly chilling backdrop to an exposé of personal deceit. He's down but not out. The Suez book is rapturously received by his right-wing publisher, and the final scene takes place at his mother's funeral (Penfield has always denied the existence of his parents to people he wished to cultivate because his lower-middle class background would then be revealed), where at the graveside he impatiently consults his watch as the credits roll.

It's too obvious, even facile, and the awareness of having my sentiments of liberal decency manipulated distanced me from the proceedings. As a study of cynical self-advancement, *The Ploughman's Lunch* fails to convince. But as a warning not to let the truth be perverted by those who would be our betters, it could not be more timely and important.

Two cheers.

Mat Snow



IF EVER a film was immoral, then *Bad Boys* is it. One or two befuddled critics have tried to locate it within the tradition of Warner's socially-concerned Big House and Dead End Kids movies of the '30s. They're deluding themselves. *Bad Boys* is a lethal combination; a hideously violent flick which goes all the way for the sadistic voyeur's gratification is invested with spurious credibility by the odd flash of social conscience worn on the sleeve.

It's the story of two teenage gang-leaders, Mick (Sean Penn's performance *almost* transcends the stereotype) and Paco (Reni Santoni) whose vendetta starts in the streets of Chicago and is pursued into a house of correction for juveniles, predictably the gladiatorial arena for every ethnic minority going. *Bad Boys* ends on a totally hollow note of redemption, as if to make up for the preceding hundred minutes of gloating carnage. Do we *need* to be told that macho behaviour gets you into trouble, and that prisons tend to institutionalise violence?

Rick Rosenthal, director of *Halloween II*, knows the mechanics of cinema tension, but despite the proficiency of its making, he should be ashamed of his creation. Angels with dirty faces? Dirt with dollar-signs for eyes more like. (EMI)

Mat Snow

Subway Riders

DIRECTOR: Amos Poe
STARRING: Robbie Coltrane, John Lurie, Cookie Mueller Susan Tyrell (Mainline)

AMOS POE'S pretentious *Subway Riders* may singlehandedly manage to put the lid back on the fake jazz boom, as it stretches and stretches a slim conceit (six characters in search of a city) to the breaking point within a 'free' format. Its idea is pure Pop: each character is a stereotype who speaks only in cliché, and each is lit by a separate colour. Only the junkie, the whore, the two sax players; the cop and the clairvoyant lead less than electric lives and retain less than sharp insights about them.

The main action in this scrambled, meandering mood piece is the cop's attempt to track a rash of murders (unlike us, he's unaware that the perpetrator is psychotic sax player Ant Zindo — played by Poe himself). The policeman (Robbie Coltrane) and his junkie wife (Susan Tyrell) are the only characters to be interpreted by professional actors; the others are created by 'underground' film stars or celebs from the Manhattan demi-monde.

Tyrell gives a no-holds-barred performance as the addict; though nearly unwatchable, it's a dead accurate portrayal of the babyish, boringly self-obsessed junkie personality. Other characters, however, lack Tyrell's excuse for excess and it becomes nigh-on impossible to retain interest as the film rambles along to a messy, inconclusive finish.

With soundtrack contributed by Ivan Kral (who later co-scored *Diner*'s original music), Robert Fripp and John Lurie — who also appears in the film — the best bits of *Subway Riders* are aural.

Cynthia Rose

John Lurie

Dixons
PRICE CRASH DEALS

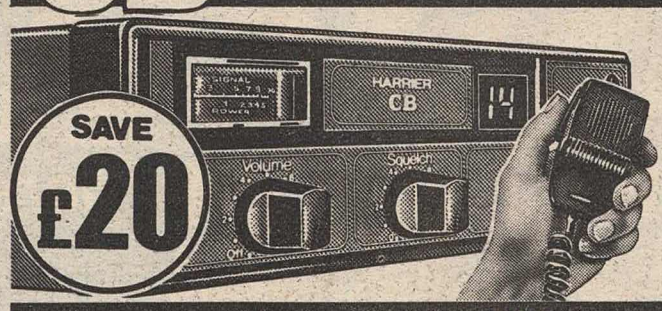
PERSONAL HI-FI AT DIXONS LOWEST PRICE EVER!

SAVE £5

PRINZ Stereo Cassette Player
Great little music machine that sounds as sensational as it looks — now just crashed in price. Top features include auto-stop tape mechanism to protect your cassettes. Input socket for adaptor (extra) to save on batteries. Supplied with superlight stereo headphones and built-in belt clip. It's fantastic value — only from Dixons! Model: Cruiser 4.
Dixons List Price £19.99

PRICE CRASH £14.99

CB PRICE CRASH!



SAVE £20

HARRIER CB
40-Channel Mobile Transceiver
You could be on the air TODAY with this fantastic rig. Comes complete and ready to roll with microphone and easy installation kit. Includes Squelch Control for clear reception and Power Meter for transmission checks.
Dixons List Price £49.99

PRICE CRASH £29.99

Dixons We guarantee you can't buy better!

Dixons List Price = price previously charged but not necessarily for 28 consecutive days in the previous 6 months. Offers subject to availability. APR/prices may change and prices may vary locally. All goods are supplied origin marked. Dixons Ltd., Registered Office, 18-24 High Street, Edgware, Middlesex. Place of registration — London 504877.

For your nearest Dixons shop simply use DIXONS 24-HOUR PHONE SERVICE
01-581 2268

ORDER BY POST
Use Dixons Mail Order Service! Just add £1.50 for p&p. Quote your Access, Barclaycard or Chargecard number or send cheque or postal order to: Dixons Ltd, Dept. NME 21 Camera House, Cartwright Rd., Stevenage, Herts. Orders despatched within 4 days of receipt. Goods will be supplied origin marked. Money back if not delighted.

!ACTION PACT!

Debut L.P. & Cassette
Out Now on Fall-Out Records
Fall(C)LP013 Distribution Jungle & The Cartel

Kissing the Pink.

Naked.
Only 3.99 album or cassette.

the HMV shop

More records. More tapes.
More discounts.

ALL OFFERS SUBJECT TO AVAILABILITY

OXFORD ST: TEL. 629 1240. **BEDFORD:** TEL. 211354. **BIRMINGHAM:** TEL. 643 7029. **BOLTON:** TEL. 394934. **BRADFORD:** TEL. 728882. **BRIGHTON:** TEL. 29060. **BRISTOL:** TEL. 297467. **CARDIFF:** TEL. 27147/8. **COVENTRY:** TEL. 21001. **DERBY:** TEL. 364700. **EDINBURGH:** TEL. 556 1236. **ENFIELD:** TEL. 363 0184. **EXETER:** TEL. 35804. **GLASGOW:** TEL. 221 1850. **GLOUCESTER:** TEL. 32231. **HULL:** TEL. 226160. **LEEDS:** TEL. 435598. **LEICESTER:** TEL. 537232. **LEWISHAM:** TEL. 852 3449. **LIVERPOOL:** TEL. 708 8855. **LUTON:** TEL. 35290. **MANCHESTER:** TEL. 834 9920. **NEWCASTLE:** TEL. 327470. **NORWICH:** TEL. 25490. **NOTTINGHAM:** TEL. 52841. **NOTTING HILL GATE:** TEL. 229 1476. **OLDHAM:** TEL. 6337332. **PLYMOUTH:** TEL. 20067. **PORTSMOUTH:** TEL. 29678. **SHEFFIELD:** TEL. 751445. **SOUTHAMPTON:** TEL. 32654. **STOCKTON:** TEL. 66174. **SUNDERLAND:** TEL. 41267. **SUTTON:** TEL. 642 0084. **SWANSEA:** TEL. 462094. **WOLVERHAMPTON:** TEL. 29978.

Pic Stephanie Chernikowsky

HANKER AFTER BRANCA

A TALK IN NEW YORK WITH GLENN IN HIS DEN RICHARD GRABEL MEETS THE COMPOSER OF GUITAR SYMPHONIES AND ENDLESS CRESCENDOS

GLENN BRANCA'S noise may not aim to shake the world, but it has the potential to shake *your* world, to challenge your conceptions about noise, sound, music and the blurry lines between them.

It is a form that allows a rich range of possibilities. It might go anywhere.

Branca is an avant-garde rock composer. But that's such a trite, cushy, wearisome title.

Branca is a mad scientist, an adventurer.

He writes poems of pure sound and epics of power building into infinity that he calls symphonies, but that bear little relation to the classic symphonic form.

At first, these pieces of noisy grandeur and sonic assault were performed by an army of guitars, strangely tuned and led by Branca waving his own guitar around with an abandon no orchestra conductor ever matched with a bton, while a powerhouse drummer provided a galloping backbeat.

People debated whether it was 'art', 'rock' or 'art-rock'.

Rave reviews appeared regularly on both the pop pages and the 'serious music' pages of the New York newspapers.

As the acclaim grew, so did the audience. Branca started branching out from the smaller rock clubs into alternative venues — an off-off Broadway theatre, a Lower East Side church, a Hudson River landfill that was the site of a series called 'Art On The Beach'.

The musical method also expanded. Branca started writing 'symphonies', with 'movements', and started introducing new instruments. First came the mallet guitars, basically electric guitars laid out horizontally and played with mallets like a percussion instrument. Then came a keyboard instrument, something like a harpsichord with the additions of electric pickups and an octave bar.

And things got more serious. In interviews Branca would call himself a rocker, but he brought his last symphony to the classical environs of the Brooklyn Academy of Music. Even there the somewhat stuffy ambience was dispelled by the scruffy casualness of the band and Branca's stage manner, conducting the band with his whole body one minute, taking a swig from a can of Coke the next.

"I sort of have an idea of where I stand," Branca says. "I try to avoid labelling myself, but it's gonna happen. I guess what my idea is, I've always loved classical music. I mean 20th century classical music, like Stockhausen, which has nothing to do with Beethoven or Bach. But the big problem with classical music is that it's become like a museum piece.

"I'm not interested in making commercial music, music specifically designed to make money. On the other hand I don't want to be involved in this museum system of the classical world. What I'm interested in is the idea that someone can make what you might call serious music, which is not in the realm of commercial music, but which does not have to be worshipped the way some people expect classical music to be worshipped. Just music for music's sake."

The idealist is also an entrenpeneur. Branca founded a record label, Neutral Records, a home for what might be called the post-Branca rock of Sonic Youth and the intriguing pop-jazz of the *Vortex* soundtrack — as well as an upcoming live recording of a Branca symphony.

In New York he can fill the Brooklyn Academy of Music three nights running. When we talk he is about to depart to Europe for a tour that will take him and an 11-piece band to Vienna, Munich, Zurich, Frankfurt, Berlin, Amsterdam, Utrecht and a few other places before ending in London with a three-day stand at the Riverside Studios beginning May 27. BRANCA LIVES in a rather Bohemian apartment just off the very seedy Bowery on Manhattan's Lower East Side. In conversation he is not a 'serious intellectual' at all, but rather friendly and thoughtful.

"The piece for the European tour is 'Symphony No Four — Physics'. It's probably the last symphony piece I'm going to write. At least, I'm not going to call them symphonies anymore. Unless someone commissions one, heh heh.

"We actually do use a score. It doesn't have conventional staff notation. I'm working with the harmonic series as a tuning system, so actually each string is tuned to a specific harmonic frequency. I can just name that frequency, say 71, which is the seventy-first harmonic. We just deal in numbers.

"So each musician will have a score with the numbers they're supposed to play, and they can write out the beats in numbers also, and a longhand notation about what the dynamics are supposed to be, what the playing technique is supposed to be, how the cues are supposed to come.

"There are elements of improvisation in the music, and I always try to keep that in, because the stuff that has a little room for the musicians to move is always the best. But some people think it's improvised from beginning to end, and it's not. I don't have anything against improvisation, but sometimes you just have to use structure to get certain ideas across."

Why is this piece called 'Physics'?

"I thought it was a clever name. I've been thinking about what I'm working with, what it's about. The harmonic series, you could say it's the physics of sound but it's really the physics of waves, and the physics of matter. When I started studying the harmonic series I discovered that it is related to every field of the sciences, even biology.

"Like, the seashell is in the shape of a logarithmic spiral, and this spiral also has a parallel to the harmonic series which has a logarithmic progression. The seashell is an image of the harmonic series. What's amazing to me is that in music the harmonic series is completely ignored, while in other fields it's incredibly important."

When Branca talks technique you could be fooled into thinking his music is an academic experiment. You need only hear it to know that it's not. It's a raging sea of frenzied passion, moving from crescendo to crescendo with ineluctable force.

Part of its power stems from the harmonic build-up of all that metal percussion being played at different tunings and at high volume. One begins to hear things that can't possibly be there — horns playing, choirs singing, all sorts of auditory hallucinations.

"That was the first thing I started looking into, even before I came across this stuff about the harmonic series. What is this stuff, why is it happening and how can I get it to happen more? Then I discovered that there are things called acoustic phenomena. There are certain sounds that do take place, especially at high volume, that are not actually being played, that are happening in the space or in the air because of the combination of tones.

"There is also a physical aspect, things that take place inside the ear, the membranes get confused, there's too much information for the ear to absorb, and things take place in the ear which have nothing to do with what's taking place outside in the air.

"But then there's a third thing; what happens psychologically. That's why I think it's not completely about the music. Your imagination starts to become active, which is another thing that makes it happen."

BRANCA'S RECORDS so far have failed to capture the awesome sonic power his band generates live. The best to date has been 'The Ascension' on 99 Records, a fascinating play of guitar textures and compositional ideas, but even that doesn't quite do it. I ask Branca whether these "acoustic phenomena" can actually be recorded.

"I don't think there's really such a problem recording them. Obviously you're not going to get them on tape the way the ear hears them because the microphone is nowhere near as complex as the ear, it's not even close. And magnetic tape is nowhere near as good a memory system as the brain. But the real problem is that one plays it back through a rock PA system at 110 decibles or whatever. You take any one of my records and play it back through a PA system at performance volume, close your eyes... but when you listen to it on little speakers it's not going to happen."

Are there real structural innovations in your compositions?

"Innovations, no. That's walking on dangerous ground. I do think there are things I do that are individual to me, that I can call mine. If you wanted to write it down and say has anyone ever done this before, sure, someone may have done it. But I doubt it sounded like what I do. It has to be approached in a certain way.

"It's the same thing with (Steve) Reich and (Phillip) Glass. When they first started out, it would take an ensemble literally months to learn one of their pieces. Now they can go to a college with one of their pieces and in four rehearsals it can be performed. People know what to do and what it's supposed to mean."

People have complained that your ideas all revolve around going from crescendo to crescendo, which gets too overwhelming.

"Nothing wrong with crescendos. I mean, I don't see what anyone's complaining about. If I could get a crescendo going for two hours I would call that a success. There's a lot of technique involved in keeping a crescendo going, because the second anything becomes static it's no longer a crescendo.

"I'm definitely interested in the most intense, extreme level of sound. I want to keep it coming higher and higher all the time. I need it. If it was anything different from that I wouldn't be able to put up with it.

"I want to do something that's going to get *me* off and the only way I'm going to get off is for it to give a bigger dose every time. Yeah!

Branca's music replaces amazing grace with amazing density. But if anyone is likely to find the electric equivalent of Joshua's trumpet, he's the man.

van morriso

IN SEARCH OF AN OLD SOU

THE SQUARE ONE club in Belfast didn't last long. It opened early in 1967 and closed before the year was over — a shortlived reaction to the pyschedelic explosion that was taking off in London at the time.

Set up by some of the city's culturally aware student folk, Square One had pow wows in the middle of the dancefloor, sold hash cookies and presented a spaced out ranter between the group and the slide show.

The DJ played as many imports from the West coast as he could find, and the hipper clientele, the ones that had been over to London, would turn up in their kaftans and tie dyes. While it lasted, Square One was quite a forward thinking, quite a *groovy* joint.

During its short life it also played host to one of the most auspicious and unusual live performances Belfast would see.

That year, one of the city's most famous sons arrived back after two years away in England and America with a group called Them. While the group had enjoyed some notable successes, for frontman Van Morrison much of the time had been frustrating and inhibiting.

The original line-up he'd put together in Belfast's Maritime Hotel soon fell apart but, because of contractual obligations, he was forced to use session musicians and work with producers he didn't feel comfortable with. He was constrained by people at a loss to find the correct way of putting over the sound of this young lion-lunged Irishman who could sing the blues like no other.

For that young man, not yet in his 20s, it was an experience that would have a lasting effect on him, giving him a deep mistrust of the record business and its machinations for some years to come.

THEM HAD finally split in Los Angeles, playing their last gigs at the Whisky A Go Go. Several times they were supported by an emerging Los Angeles group called The Doors. At the end of the night, both groups would perform an encore together, usually Wilson Pickett's 'In The Midnight Hour', with the two Morrisons trading verses with one another.

When Them disbanded, it left Morrison in pretty bad shape. Drinking heavily and given to fitful temperamental outbursts, he returned first to an old haunt in West London where Lemmy Segfield (famous Motorhead bison eater, then a member of an aspiring British beat combo) remembers him in a shabby two shilling a week hotel room. Morrison sat on the bed finishing off another bottle of wine, looked up at the ceiling where the paint was peeling and a crack let the rain through and said, "Times are bad, Seggy. Times are very bad indeed."

So he returned to Belfast to stay with his parents and gradually started to calm down. Perhaps he went for long walks in the grand tree-lined avenues that he remembered from his youth; perhaps he saw all the characters from his childhood come flooding back — Little Jimmy, the Slim Slow Slider, Madame George (Who *was* Madame George? He was still trying to remember). Whatever, he started to extract a few nebulous ideas for some new songs. Soon a few impromptu performances — one in Andersontown's Holy Child school and the other in Square One — were arranged.

Morrison must have liked Square One and its dopey shenanigans, because he even organised for people to throw paint against a screen, and he had films projected of himself and his pick-up band during their performance. The music he played that night was coarse, roving rhythm and blues improvisations — one, an extended version of an old Them song, 'Mystic Eyes'. But the rest, as yet only half-formed, were subject to ad-libs and spiced with lewd asides and several drug references. It was the sort of thing which would be properly set in context on his forthcoming solo albums. In the meantime everyone agreed, it was a gas, a real groovy gas.

Towards the end of the evening Morrison dragged a short, weedy guy onstage and introduced him as a friend from the London group Midnight Express. The band stopped abruptly and looked at each other bemused, as they did so many times that night, and a few of the audience laughed a slow, dopey laugh through their drugged haze...

"Well what are we going to sing?" asked the weedy bloke.

"Mmmm...let's see what happens," said Morrison.

He stepped back a bit, grabbed the mike stand and began to thump it on the stage, his stocky frame rocking up and down as the goup struck up a familiar anthemic riff. Delving deep into his lungs he began to bellow... *"Let me tell you 'bout my baby/ You know she comes around just about five foot four from her head to the ground..."*

And as the audience did their silly spacey dance, and some threw paint against the screen, as the crazy coloured patterns spun round the dark hovel and cannabis smoke hung thick and heavy in the air, Van Morrison and Rod Stewart sang their first and last ever duet together.

IF WE FAST forward some 16 years from Square One to the national Scientology centre in London's Tottenham Court Road, we can see that the young wild man who can sing the blues like no one else alive is now a Scientologist.

Scientology is a weirdo religious sect which claims to be able to ascertain a person's weaknesses with the use of a 200-question multiple choice 'personally test'. It was devised by L. Ron Hubbard, who has written several tomes on its practice. One of the main features of the 'counselling' that a participant undertakes is to go back into their past to a time when they endured much pain and sorrow, and try to help them come to terms with the old demons.

In fact, Van has now reached such a stage in this heightening of his consciousness that he's now a counsellor for the sect. Each night before he plays to seven packed houses in the nearby Dominion Theatre he can be found walking about the centre, giving advice, reading from the works of the mighty Mr Hubbard. Long gone is the dope and the drink, the lewd innuendoes — now he's upright, smart and sober.

He looks almost scholarly as he patiently gives advice. When it's finished, he'll go home and read some metaphysical poets, a little Nabokov, Joyce . . . Soon he'll walk onstage and do some shows, some great shows, with strong proud performances and then, for the time being, he'll feel fulfilled.

He is An Artist, having left the whole rotting rock 'n' roll industry behind some time ago. After 25 years as a professional musician, the anger, the tears and innummerable fiery outbursts have subsided and he feels at ease with himself and his surroundings.

A FEW WEEKS after Morrison counsels for Ron Hubbard and plays his London concerts, I'm waiting to meet him in the lobby of Kensington's Tara Hotel.

It was an interview first mooted a year ago and has been off and on ever since. The man has made some of the most staggeringly beautiful music ever, but I'm not really looking forward to the encounter as much as I should be. All the cancellations haven't helped, nor has his past reputation, including the infamous confrontation with Tony Stewart in these pages four years ago, Morrison's past is littered with bad press relations including an aborted radio interview with David 'Kid' Jensen where his behaviour had the Canadian breaking down in tears. Also, prior to my interview, he'd marked out two prohibited areas — Scientology and "the past". I didn't mind not being able to talk about Scientology, but "the past"!!! That means virtually *everything*.

So I'm sitting there letting these troublesome thoughts get me nervous as hell when Phonogram Press Officer Colin Bell taps me on the shoulder and I look up to see a small, smartly dressed man hunched up into a tight, tense ball under his black overcoat standing before me.

Well, hello there Mr Morrison!!

Van mumbles something like hello, but even the faint tape loop musak drowns that out. His eyes dart away, he sucks air through grated teeth, his chest rises slightly and he's nervously flapping his hands inside his deep pockets. He looks like someone who just walked into the wrong funeral service, his whole manner suggests he wishes he was somewhere else, that he wants to get the whole thing over with as quickly as possible. I know how he feels.

It's as if in the few brief seconds that our eyes meet that he starts to feel part of a freakshow he has long since disowned — the media receptions, the dumb-ass interviews, the long years during the '70s when *they* tried to place him in some fuckin' Californian rockstar hierarchy. Apparently he feels exposed to all that again, and as we walk into the restaurant he seems to need protection in the way a child who returns to school after a long period of truant does.

We sit opposite each other in a small booth, with the Press Officer and Van's business manager on either side: four Northern Ireland ex-patriots sitting in a posh London hotel and you can cut the atmosphere with a knife.

Van orders steak, chips, vegetables and coffee and answers questions between large mouthfuls in a terse mid-Atlantic slur. In the 40 minutes or so the interview lasts he seldom responds with anything longer than a few sentences at a time, save when he is re-emphasising what he's already said. When he does begin to expand on an idea, when it looks as if he might be about to give something away, he checks himself and that look returns to his eyes — a fixed adamant stare that says Van Morrison does not like interviews, not one little bit.

GEORGE IVAN Morrison was born in Belfast 1945, the only son of a Scottish docker and an Irish mother. Curiously for Northern Ireland, he was raised a Jehovah's witness and grew up in a city far removed from the Belfast I knew. In the pre-troubles era of the late '50s, early '60s Belfast was enjoying the same fruits of short-lived prosperity as the British mainland.

In those days it was a thriving industrial port with a reputation for a lively nightlife that used to bring weekend revellers from all over Britain to enjoy the varied live music — be it folk, country & western or pop showbands. It was a world far removed from the deserted, literally soulless city where I first encountered the music of 'Van The Man' or 'The Belfast Cowboy'.

In a stone cold sheep-dip reeking of piss and stale beer, I recall numerous Saturday afternoons spent watching fat, hairy old hippies playing endless cover versions of 'Gloria'. It was an experience that would give me an acute aversion to the man and his music for some years — placing him alongside the huge meaningless effigies from the past that hung over rock 'n' roll (and Northern Ireland itself for that matter), and that stood in the way of real understanding and progress.

For Morrison, the Belfast of the late '50s was a great place to discover all types of music. Being a port it was as easy for the young Morrison to hear the music of Muddy Waters, Leadbelly, Howlin' Wolf, Memphis Slim and even Hank Williams, as it was for John Lennon and Paul McCartney to discover the first discs from The Miracles and The Marvelettes in Liverpool a few years later. Van's uncle was the proud owner of an extensive post-war jazz collection, and these also made an impression: so much so that he started to take saxophone lessons at 13.

The first tremors of rock 'n' roll were also coming across from the other side of the Atlantic, and soon he began to absorb the music of Chuck Berry, Elvis Presley and Buddy Holly.

It's those early Belfast days that provide the backdrop for many of Morrison's songs. And although he doesn't play his old material much, the new ones often comprise fragmented memories of his past.

In the dimly lit surrounds of The Tara Hotel one wet afternoon in April, Van Morrison chewed a large mouthful of steak and thought about that for a while.

"Yeah, but the thing is," he began, "it's referring to the past *now*. Know what I mean? It's about the past, how it is now, that's all it is. I mean, if you look back ten years it's not going to be what it was like ten years ago, but what your perception of it is. This is the thing with any writing — like Dylan Thomas, the only thing he wrote about was his childhood. That was his output, what he kept writing about all his life. So I would say, y'know, that's a vehicle for anybody who writes — the past — but it's also a way of analysing it."

His early days in Belfast and the enthusiam they generated for a wide variety of music was to be a pervasive influence on his career. It would be these musics that would be used, combined and filtered through his own unique vision on future records. Consider the gentle folk references and the soul singer's sense of awe and warmth on 'Moondance' — the first Celtic Soul album! or the vast scope of 'St Dominic's Preview' where an Irish exile's view of America, rock dynamics, country-blues and mantra all mixed in supreme musical exhortation.

Many rumours abound, but not much is known about Morrison during these early Belfast days. Some living there remember him, but they either love and respect the man and his desire for privacy or else mutter profanities and refuse to be drawn further when his name is mentioned.

This much is known: Morrison spent two years playing guitar, saxophone and singing in various Irish showbands, toured Germany with a group called The Monarchs before returning to Belfast to form Them in 1963. Them played fiery passionate R&B in the claustrophobic confines of The Maritime — according to Morrison, it was here that the group's spirit lived and died.

By the time they got to England they developed a reputation as rowdy boozers and tempestuous bruisers — typical Paddies, I suppose.

Morrison and his loutish cohorts were never media darlings, their image lacking the flamboyance of The Rolling Stones or the flash of The Yardbirds (musically their nearest couterparts). Not that it was a role the sullen and morose Morrison would have cherished.

The group arrived in America midway through 1965 and were given the sort of stars welcome lavished on all British beat exports in the wake of The Beatles. There were crowds of screaming fans at the airport, large banners and a team from nationwide pop programme *Shindig* to meet them. The TV cameras zoomed in on Morrison as the interviewer asked some typically dumbass question about how it felt to be in America. He stood on the tarmac fumbling for words, looking like he did 18 years later in the lobby of the Tara Hotel.

On TV sets all over America a young greasy Irishman stared out at the nation's pop pickers with a look halfway between fear and contempt and he was dumbstruck, completely speechless.

THEM RECORDED two albums, and though Morrison disassociates himself from the second, theirs was the most resilient music from the British R&B boom. Morrison's deep rooted understanding and passion for the old blues masters undoubtably added to its authenticity and spirited drive. As well as gutsy anthems like 'Gloria' (one of the most recorded songs in rock history, still featured in Morrison's current set), 'Baby Please Don't Go', and 'Here Comes The Night', they recorded a spellbinding re-interpretation of Dylan's 'It's All Over Now Baby Blue' and the haunting folk ballad 'Richard Cory' — both stirring pointers to what was to come in his solo work.

In 1967, after resting up in Belfast, Morrison received an offer from Bert Berns to sign with Bang Records — a new label he was forming in New York.

Berns was an illustrious name in pop-orientated R&B having worked as writer and producer with The Drifters, The Isleys, Irma Franklin and, indeed, Them. Morrison accepted the offer and left for New York.

His career with Bang produced a top ten single 'Brown Eyed Girl' and two LPs, 'Blowin' Your Mind' and 'The Best Of'. Although the original albums are no longer available a Phonogram reissue called 'This Is Where I Came In' is and it features most of the material and a few tracks that weren't released at the time. 'Brown Eyed Girl' was a fresh, peppy summer love song — a classic celebration, but the bulk of what he recorded with Berns was something else entirely.

Some of it was simply the bawdiest, and dirtiest blues music imaginable — 'Ro Ro Rosey' with its opening line *"In the apple of my eye/I was creaming my cherry pie/She's just 16 and she's not yet grown"* certainly wasn't the first or last paedophilic allusion in Morrison's work. Lines

on REBEL

like *"Don't go down, down on Curzon Street/That's where old John flogs his daily meat"* came spewing through the miasmic fog, adding to the overall sense of decay and squalor.

But it ran much deeper than that; it wasn't just the lyrics, though God knows they were bitter and acidic enough. It was the whole sound. Morrison began to use his voice more as instrument, adding long groans and grunts as well as orthodox scat devices to express the pain and anguish he was feeling. He gave it full range on the churning visceral backdrop supplied by Eric Gale's jagged guitar and The Sweet Inspirations' fierce howling harmonies.

It was a sound that rooted songs like 'He Ain't Give You None', 'The Smile You Smile' and 'It's Alright' in a frightening, inexorable sadness. But no matter how ravaged and embittered it gets, there is a resounding determination in the deep passion of Morrison's voice — the way he sings *"in out, you breath"* over and over again on 'Beside You' as if his very life depended on it, f'rinstance; a faith in the human spirit to pull through no matter how high the odds are stacked against it.

This belief is never more apparent than on the ten minute long 'T.B. Sheets' where he watches a girlfriend becoming riddled and finally killed by tuberculosis. The performance is overpowering and heartbreaking, and when it gasps its last strangled breath we feel a tremendous burden has been lifted. It's as if through his personal tragedy Morrison has shown humanity at its most debilitated, at its most wretched, and only by confronting such horror can we hope to overcome it.

Of course the man himself has long since disowned these records — Berns, who died soon after they were released and thus isn't around to tell different, manipulated him; he wasn't in control, says Morrison. I have a feeling that the times and incidents related through the terrible shredded visions are the sort of thing Morrison's Scientology course may have focussed on, that he finds it very hard to come to terms with them. It's hardly surprising — these are some of the most intense, soul-wrenching statements he ever recorded.

BACK IN the restaurant of the Tara Hotel, as businessmen drink brandy and scratch their well-fed bellies, as the tapeloop music plays low, inanely jolly melodies, I asked Van Morrison about these and other old songs. Whatever happened to the old songs, Van?

"They're not relevant to what I'm doing now, and they've been played so much. Like a lot of them have just been played live a lot and they've lost whatever it is that was there, y'know? It's not relevant one way or the other and it relates, as far as the perception of it's concerned, too much to the past and it's stuck in all these past things. It's like, y'know, think of a number, right? *(he laughs)*.

"It's the same kind of principle you do something that's old and then you get all that which isn't really where you're at. So it's just a matter of keeping it up to date because when you start playing all the old albums then they relate to this and that, but you're not there anymore. Life goes on, things move. The reason why I do mainly the last three or four albums is because that's where I'm at and I do the old stuff for encores because it works."

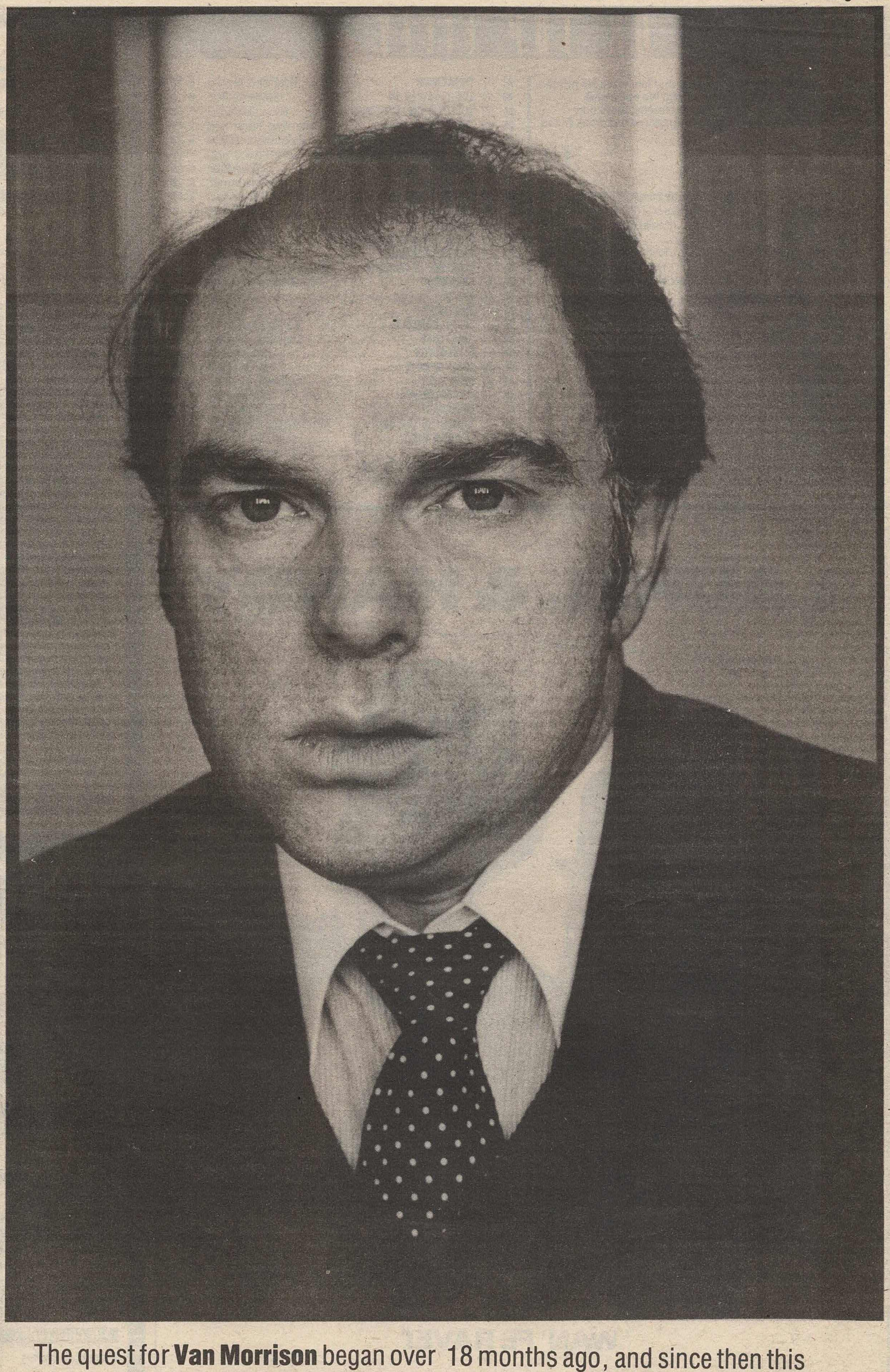
After Bang and the death of Berns, Morrison disappeared for a while, feeling the same sense of loneliness and despair that he experienced after the breakup of Them. Eventually he resurfaced in Boston still obviously downheartened, still drinking heavily (at one point reportedly close to the big abyss). He would often phone up DJs on the all night radio stations making requests for John Lee Hooker records in an indecipherable drunken Irish harangue.

But once again he dragged himself back from the edge, began touring, signed a deal with Warner Brothers and, armed with a batch of songs he'd began writing, around the time he played the Square One Club, recorded an LP called 'Astral Weeks'.

The record is undoubtably a towering landmark in modern music. Greil Marcus called it "a strange, disturbing, exalting album for which there was little precedent in rock history"; Lester Bangs said "It was a record about people stunned by life, completely overwhelmed, stalled in their skins, their ages and selves, paralysed by the enormity of what, in one moment of vision, they can comprehend."; a former *NME* editor said, "It was the sound of acid, at the time it described the experience exactly."

In a mid-'70s interview Morrison said, "'Astral Weeks' was a concept from beginning to end. Originally it was supposed to be an opera. By

CONTINUES PAGE 42



The quest for **Van Morrison** began over 18 months ago, and since then this exclusive interview and photo session has been postponed several times and dogged by certain conditions of use. Eventually the Belfast cowboy agreed to a face to face in a London hotel, but he was unable to discuss his work at any great length. This is a retrospective on his career with a few brief but illuminating quotes from Morrison.

WORDS: **GAVIN MARTIN** PHOTOGRAPHY: **ANTON CORBIJN**

45s UK TOP FIFTY

Gremlins at our printing works meant that last week we printed the previous week's singles chart again. We apologise profusely for this error. For all you fact freaks, there now follows the chart which should have appeared last week (week ending May 21).

1	Last Week			Weeks In	Highest
1	1	**TRUE**	Spandau Ballet (Reformation/Chrysalis)	5	1
2	3	**TEMPTATION**	Heaven 17 (B.E.F./Virgin)	5	2
3	2	**(KEEP FEELING) FASCINATION**	Human League (Virgin)	5	2
4	8	**DANCING TIGHT**	Galaxy (Ensign)	5	4
5	11	**OUR LIPS ARE SEALED**	Fun Boy Three (Funbx)	4	5
6	34	**CANDY GIRL**	New Edition (London)	5	6
7	4	**PALE SHELTER**	Tears For Fears (Mercury/Phonogram)	4	4
8	21	**CAN'T GET USED TO LOSING YOU**	The Beat (Go Feet)	3	8
9	5	**WORDS**	F.R. David (Carrere)	7	3
10	16	**BLIND VISION**	Blancmange (London)	3	10
11	7	**WE ARE DETECTIVE**	Thompson Twins (Arista)	5	7
12	10	**BLUE MONDAY**	New Order (Factory)	9	8
13	6	**BEAT IT**	Michael Jackson (Epic)	6	3
14	9	**LET'S DANCE**	David Bowie (EMI)	9	1
15	20	**LAST FILM**	Kissing The Pink (Magnet)	5	15
16	(—)	**BAD BOYS**	Wham (Innervision)	1	16
17	19	**MISS THE GIRL**	Creatures (Polydor)	5	17
18	32	**FAMILY MAN**	Hall & Oates (RCA)	3	18
19	13	**TRUE LOVE WAYS**	Cliff Richard (EMI)	5	11
20	33	**BUFFALO SOLDIER**	Bob Marley (Island)	2	20
21	25	**OVERKILL**	Men At Work (Epic)	5	19
22	17	**FRIDAY NIGHT**	Kids From Fame (RCA)	4	17
23	15	**LOVE IS A STRANGER**	Eurythmics (RCA)	6	5
24	12	**CHURCH OF THE POISON MIND**	Culture Club (Virgin)	6	2
25	26	**SHIPBUILDING**	Robert Wyatt (Rough Trade)	2	25
26	45	**DON'T STOP THAT CRAZY RHYTHM**	Modern Romance (WEA)	2	26
27	(—)	**WHAT KINDA BOY YOU'RE LOOKIN' FOR**	Hot Chocolate (RAK)	1	27
28	(—)	**NOBODY'S DIARY**	Yazoo (Mute)	1	28
29	30	**NOT NOW JOHN**	Pink Floyd (Harvest)	2	28
30	27	**FUTURE GENERATION**	B.52's (Island)	3	27
31	36	**MUSIC (PART 1)**	D Train (Prelude)	3	31
32	50	**CATCH 23**	GBH (Clay)	2	32
33	14	**FLIGHT OF THE ICARUS**	Iron Maiden (EMI)	5	10
34	(—)	**FEEL THE NEED IN ME**	Forrest (CBS)	1	34
35	28	**CREATURES OF THE NIGHT**	Kiss (Casablanca/Phonogram)	3	28
36	42	**COUNTDOWN**	Rush (Mercury/Phonogram)	2	36
37	18	**ROSANNA**	Toto (CBS)	5	14
38	(—)	**JUICY FRUIT**	M'tume (Epic)	1	38
39	(—)	**THAT'LL DO NICELY**	Bad Manners (Magnet)	1	39
40	37	**STOP AND GO**	David Grant (Chrysalis)	2	37
41	(—)	**IN THE BOTTLE**	COD (Streetwave)	1	41
42	39	**SWEET MEMORY**	Belle Stars (Stiff)	5	36
43	43	**MUCK IT OUT**	Farmers Boys (EMI)	3	37
44	(—)	**JUST GOT LUCKY**	JoBoxers (RCA)	1	47
45	23	**BREAKAWAY**	Tracy Ullman (Stiff)	7	5
46	35	**THUNDER AND LIGHTNING**	Thin Lizzy (Vertigo/Phonogram)	8	11
47	22	**I AM ME (I'M ME)**	Twisted Sister (Atlantic)	8	18
48	38	**THE TWIST**	Chill Factorr (Philly World)	5	31
49	31	**THE HOUSE THAT JACK BUILT**	Tracie (Respond)	8	9
50	24	**YOUNG FREE AND SINGLE**	Sunfire (Warners)	4	20

LAUREL & HARDY

NEW SINGLE

7" 'LOTS OF LOVING (AND SHE GONE)'

PLUS

'WAN' FE RAVE!'

ALSO SPECIAL

12" 'LOTS OF LOVING LOTS OF DUBBING (AND SHE GONE)'

PLUS

'WAN' FE DUB!'

7" CBS A3410 12" CBS TA3410

HOT CROSS FUN

CRASS

Yes Sir, I Will (*Crass*)

THE SLEEVE of the Crass LP opens up into a three foot by two blown-up photo from *The Sun*, illustrating the final verse of the record: *"One squaddy, horrifically burnt in the Falklands war/Was approached by Prince Charles during a presentation/'Get well soon' said the Prince, to which the squaddy replied/'Yes Sir, I will'."*

Crass have seized upon this telling image as a poignant, pathetic example of our general attitude, our slave mentality; *"Are we really so dumb, so cowered into submission/That not only are we prepared to eat shit/We're also prepared to say thanks for the privilege?"*. With the Conservatives way ahead in the opinion polls at the time of writing, who can deny that the answer is yes? This is the crux of 'Yes Sir, I Will', perhaps Crass's most successfully sustained stream of invective yet.

Crass don't operate on the same level as other bands. There is little 'pleasure' to be derived here; Crass are hard work. What they do is write tracts and give them a score. Messrs Libertine, Ignorant, de Vivre, Wright, Free, Palmer and Rimbaud are masters of the controlled punk thrash. They summon up a vortex of rage which hovers, accelerates, climaxes and breaks off in a way that both matches the intensity of the diatribe and maintains your attention through the record's duration.

However, in two square feet of close-typed castigation you're bound to find some rubbish. Crass often express themselves in the cliched language of the despised media: *"Ghandi played a major role in liberating India from British rule", Media coverage of Viet Nam created massive dissent in the USA"*. Then there is verbal diarrhoea: *"Their lies and distortions are so extreme that everything becomes poisoned and corrupted"*. A grandiose self-regard: *"Critics say that it's just punk rock or that we're just naive anarchists/They hope to discredit us with their labels and definitions/Throughout history society has condemned those who are later celebrated as heroes"*. And just plain hysterical baloney: *"The rock and roll swindler says it's OK to plunder, so the pirates set sail to rape any ethnic culture they can plug a mike to...Is it any wonder there was such sickening celebration over the Task Force/When so-called radicals work hand in hand with the ruling elite?"*.

But despite all that, despite the clumsy rhetoric, despite the fact that there isn't a single fact or view which I haven't already read in the letters page of *The Guardian*, this album deserves your attention. It confronts you squarely with the bottom-line truths and fundamental contradictions, matters that should fill *you* with as much anger as they do Crass.

Crass's own solution I find vapid — a vague injunction to discover personal autonomy and morality, and generally to fight the system on every level. Such airy, ill-defined remedies are hardly equal to the task. But at least Crass know the score, and even if only their hardcore devotees listen, then that is better than no one at all.

Mat Snow

FODDER!

FOR FACTORY AND BATTLEFIELD

those who pay the most homage are the most oppressed

Crass hang out the flags

THE CREATURES

Feast (*Polydor*)

FOR ONE brief, wonderful winter when I was 11, three of my friends and I formed a small theatre company and showed off something rotten to the rest of the school at every available opportunity with plays that we wrote, produced and performed ourselves. The point is, whenever the action got slow or the dialogue got weak, we'd write in a certain scene, the same scene time and time again — a Rising From The Grave scene, effected by the application of talcum powder to the face and getting up slowly off one's back from an inverted table with a glazed look in one's eyes all the while and the hands out in front like a sleepwalker.

This scene was always a crowdpleaser, and pretty soon the plays consisted of nothing else — just constant rising from the grave. The audience would line up to invade the stage, get talcummed and interned and do a quick impersonation of Lazarus, and everyone would go home happy. But eventually some squealer spilled the beans and we were hauled up in front of the head — words like "unhealthy" and "morbid" were thrown around. Morbid! We were only HAVING FUN.

Teenagers tend to feel immortal, and therefore anything gory or deathly is foreign and fascinating *in extremis*. And young people try to cling to adolescence longer

Malcolm McLaren illustration Ian Wright

THE MAN WHO SOILED THE WORLD

MALCOLM McLAREN
Duck Rock (*Charisma*)

THE FIRST thing you should know is that I'm not going to review this person's record by reviewing this person's history — you can get away with *merde* like that. When Marlon Brando was paid all that money for those few pitiable minutes of *Superman*, they weren't buying a fat old geezer who mumbled English as though he'd learned it at nightschool; they were buying the Wild One, Terry Malloy, Stanley Kowalski, Fletcher Christian and the Godfather, and quite frankly they were wasting their money — a fat mumbling old guy they could have bought in any old dosshouse for the price of a bottle of Meths or basic Equity rates, and nobody would have known the difference.

In recent years the knowledge that THIS IS NOT A WHITE WORLD has crept up on the crooning community, and the naive little beggars have reacted in various ways. There was the Japan boom of a few years back when everybody wanted to be a Nip; there is that pop star equivalent of the package tour, the exotic video — kiss a few camels, annoy a few Aborigines and beat it. Or you can grab a brace of stupendous black singers and tack them onto your rock band in an effort to make yourself look generally less white and weedy (of course such an action really only accentuates your whiteness and weediness).

Malcolm McLaren, who is allergic to running with the pack, has played hopscotch on several continents and made up music that likes to think it sounds like the music of Cuba and Peru, Botswana and Brooklyn, Swaziland and Tennessee, Kwazululand and Dominica; like a shoplifter in the world's department store he has smashed and grabbed and come out with a record that sounds like a universal radio, one station often interfering with another. To show Mr McLaren any kind of purity is to show him a red rag; the Man Who Soiled The World.

If McLaren had lived before technology he would have rolled around selling pungent patent medicine from the back of a covered wagon; roll up, roll up and buy your own bottle of Doctor Malcolm's Amazing World Famous Duck Rock Potion, cures white world ennui instantly.

The worst thing about the record is that McLaren sings on more than half the tracks — that really is a tragic mistake, and a terrible experience for the listener. There has never been a singer quite as bad as Mr McLaren before — he sounds like no one so much as Harry Corbett, the little man who always used to have his hand up Sooty the glove puppet bear.

Neither can I see the point in going all round the world in search of new music and then sitting down and writing all your songs with Mr Trevor Horn — around the world I searched for Buggles! 'El San Juanera', sung in a ridiculous Jose Crow accent, is rotten (I thought of Robert Wyatt singing Latin Americana in his Home Counties drone, and how perfect it sounds) and 'Duck For The Oyster' sounds like The Goodies doing a parody of McLaren. But I always liked 'Buffalo Gals' ('I'd Like To Teach The World To Scratch' — that's what I would have called this record) and 'Soweto', and there's some lovely stuff like 'Obatala' and 'Legba' (Mr McLaren restrains his silver larynx, thank God) which sounds like the things Isaac Hayes wrote for *Shaft* — Zulu Goes To Harlem.

'Double Dutch', an ode to the innocent joys of SKIPPING, of all things, is great, but does reveal the seamy side of McLaren's attitude towards various black cultures — a sort of a child molester's attitude towards a child, you almost expect to see, amongst the pictures of Africans and hip-hoppers on the sleeve, a picture of McLaren trying to tempt a tribe of Zulus into a car with offers of beads and feathers.

Although he would hate the fact that he is not one hundred per cent original in thought, word and deed, McLaren does follow the '80s pop culture view that to be born black is in some way to be born perfect, whether that black is a naked native or an urbane and urban DJ with an outboard motor for a mouth; and his drooling admiration shows itself in the way every track is linked by splinters of casual black DJ backchat. Only an Englishman of McLaren's generation, brought up with the stifling starchiness of the Home Service and the Light Programme, *Two Way Family Favourites* and *Worker's Playtime* — the kind of radio that is the aural equivalent of a doily — could go so gaga about the sassy, classy mindlessness of black New York radio, which *is* refreshing in bits but very irritating when listened to for any length of time.

There is something desperately sad and duped about the unspoken assumption between DJ and listener that it really is possible to dance your way out of the godforsaken graveyard of the South Bronx. Still, the track 'World's Famous', by these very same American black people, does have a certain brio — "*Some people listen then say we're wack/But if they miss the show/They get a heart attack*" — and the effortless swing of their voices is a relief and a revelation after the seemingly endless warbling of Mr McLaren.

Half schoolgirl crush, half con man spiel, this really is a record to write home about. But it would be a betrayal of the principle to simply walk into a record shop and BUY it, like it was a boring old TOTO record. Wait till MM starts selling it door to door. Malcolm McLaren: foot-in-the-door as a fine art.

Julie Burchill

LPs

LONG PLAYERS

KISS MY PINK!

KISSING THE PINK
Naked (*Magnet*)

'LAST FILM' is an irritating little ditty, all shrill and busy-busy, but I'll concede it's cute enough. It's given Kissing The Pink a biggish hit, and good luck to them. However, nothing else they do sounds nearly as strong to me. And the fact the track appears not once but twice on this debut LP (albeit in different versions), suggest they've sussed as much themselves.

'Naked' is a rather coy collection of pretty pop things, stuffed full of clever ideas but little point. The music leans heavily on a kind of prefabricated urgency, which is supplied by the obsessive rhythmic backing. Obsessive as in nervous. As in contrived excitement. As in gosh-aren't-we-all-terribly-funky-around-here...

Overlaying all this strident paramilitary percussiveness is a range of modern elec-trickery, a smattering of affected wackiness (book them for your next Freshers Ball, all you EntSocs out there), and a quite excruciating style of vocal delivery. Whether it's the boy (Nick Whitecross) taking lead voice, or the girl (Jo Wells), the elocution is impeccable, and grating.

Once upon a time, young people like this would have shunned all that pop nonsense, and gone out and formed themselves a folk protest group. Or taken up carol singing. As it is, they've made an album that's *very* hard to sit through.

The worst of it is, Kissing The Pink sound like they're probably such *nice* and reasonable human beings. Maybe it's still the case that bastards make the best rock'n'roll.

Paul Du Noyer

these days, no doubt to stave off responsibility for and participation in the seriously scary world out there — this is particularly evident amongst the crooning community, where an endless parade of men claim to be boys, where the bedsit Brandos see the Four Horsemen on the horizon whenever their girlfriends forget their birthdays, where the Wham babes will still be winking at and nudging each other when they're queueing up to get their pensions.

In Siouxsie the two worlds collide; she is stuck in the sort of adolescence in which the stuff dreams are made of is seances, carcrashes, ketchup and the house of Hammer, and her old habit of prancing about in little more than a swastika armband was nothing more or less than a simple-minded extension of this. "*Be a carcass, be a carcrash,*" Siouxsie used to sing with relish, but I could never take her seriously when she was with the Banshees, and The Creatures — the Sonny and Cher of the psychiatric ward — are even more transparent; they're not evil incarnate, they're comedians.

Whenever I see a picture of them glaring warily at the camera I hear that deadpan Channel 4 ad — "Make your natural colour a touch more daring — with new Creatures — from Clairol" and I just have to laugh.

"*Impaled on a pleasure, impaled on a spear, impaled with danger, impaled with fear...a disfigured dismembered sex*" — "*Laughing in the crimson rain/We feel no pain with shards in our soles/We'll dance again and again amidst the laughter in the crimson rain*" — "*A parakeet's picnic all writhing in a tub*" — who said that? Siouxsie and Budgie, The Creatures of course, in 'Flesh', 'Dancing On Glass' and 'Gecko'.

"To escape from horror, bury yourself in it" — who said that? Search me — some old French fag, no doubt, but it is sort of true, because people who sing about the nastier side of life tend to be quiet, cat-loving creatures (like Siouxsie herself) while people who sing songs about how wonderful life is are likely to be maniacs or mental cases — think of poor old Karen Carpenter, who starved herself stupid, or old John Denver, who recently destroyed his dream home with a chainsaw when his marriage wouldn't mend. Nevertheless, I can foresee a big future for Siouxsie as President of EXIT.

If you take a girl from Chislehurst and drop her on a paradise island — Hawaii in the case of The Creatures 'Feast' — obviously she's going to be impressed; but Siouxsie's instant impressions leave a lot to be desired. The sounds of the sea and jungle, what with Siouxsie's complaining, droning voice imposed over them, give the record the flavour of a travelogue narrated by someone recovering from a nervous breakdown; the voices of the Hawaiians featured seem totally superfluous and show-offy, but then Siouxsie always was quick to pick a trick from Malcolm "Around The World In Eighty Paydays" McLaren, and cultural slumming has been with us for a long time — my all-time favourite example happened in the early '60s when Bob Dylan embarrassed a poor old man in a crowded bar by plying him with drink because "this guy's a real coalminer." When will crooners get it into their thick heads that *they're* the freaks, not everyone else?

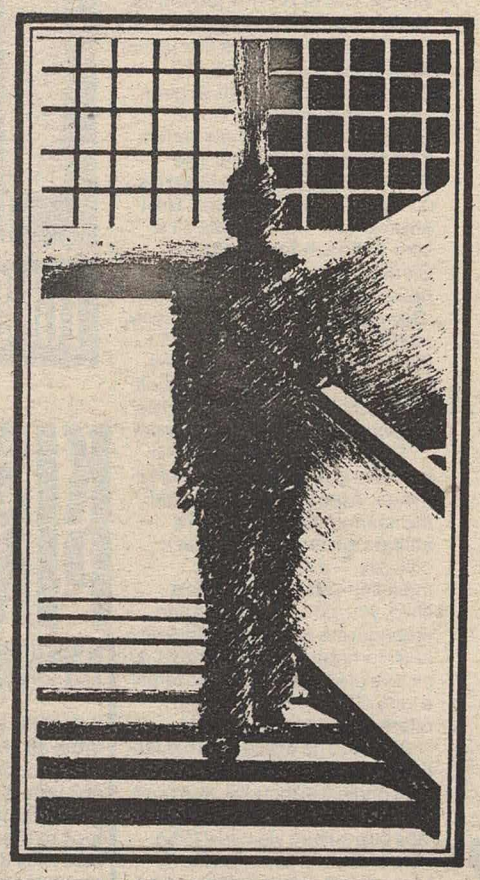
Siouxsie will hate to face the fact, but what she does is very '60s, very hippie, very Bad Acid; her voice often sounds like Julie Driscoll's, and her songs could be Arthur Brown or Edgar Broughton — or even Donovan. "*Panoramic banana*", "*Come to the festival of colours/celebrate the festival of colours*" and "*a rainbow can start anywhere*" — isn't that pure Donovan? 'Morning Dawning' is a lot like 'Bright Eyes'. And of course 'Miss The Girl' is here; I bet she wouldn't write a song about a *cat* getting run over. The key words of the record are (in order of popularity) FLOWERS, COLOURS, FIRE and DANCING — *very* Bad Acid. And the lyrical content throughout is as florid as Denis Healey's face.

There are many questions to be asked about Hawaii, but The Creatures sub-Campari ad gushings — "Good 'ere, innit?" — answer none of them.

Julie Burchill

BLITZ

NEW ALBUM AVAILABLE NOW



SECOND EMPIRE JUSTICE

(Also On Cassette)

FUTURE RECORDS 3 Adelaide Hse 21 Wells Rd Malvern Worcs.

BATCAVE

Young Limbs and Numb Hymns(*London*)

Going bats illustration Graham Humphries.

BAT'S BLOOD

YOU MAY have noticed an interesting game which is currently being played by the nation's critics (mainly, of course, in the pages of other organs); it's called 'Let's misunderstand'.

The first preparation for playing this game is abandoning any attempt to see things as they are — an understandable and, I must admit, a pleasurable sacrifice. The player may then reinvent his subject matter and proceed to criticise what he would like to *think* it was all about. Readers who want a good laugh may like to check the critique of Richard North's 'Positive Punk' piece, written by Marke Kohn of *The Face*, for a particularly hilarious example of this phenomenon (Rip Rig and Panic Crowleyans?!)

Or one may look at much that is written on the subject of Batcave.

The favourite trick here is to accuse Batcave of trying desperately to reinvent the spirit of '77, while omitting the originality, style and rebellion of "the first time round". Let's all knock something for not aspiring to values it never had pretensions towards. A fun game, but it can go far enough.

Bat cave, if we are indeed to grapple with tiresome reality, is not a punk revival, but a hollow idol of showbiz, dressed in the tinsel tatters of a lost tradition of glam, set up with a charge of parody for its own delightful self-destruction.

That much needed point made, it must be said that the fixing of such a subtle maverick spirit on vinyl is a perverse and awkward undertaking. The elements that combine so well in the subterranean circumstance of the club seem sadly disparate laid across nine tracks of an LP. It begins with a blast and ends with an interesting shiver, but in between there's a variety too wide to hold the loose conception of 'Blasphemy Lechery And Blood' to any effective matrix.

Although the honour of the most convincing individual track goes to Test Department, the most successful exercise within the scheme this album winds is The Specimen's 'Dead Man's Autochop'. Perhaps the closest in spirit to the new Northern breed, The Specimen swallow the irony of their grimmer counterparts and belch forth pure parodic trash rock of the most convincing variety.

Their immaculate bad taste is grounded in humour, not intellectual danger, more Sweet than Birthday Party, while musically they succeed above all in their rediscovery of the art of the simple guitar, a crazed release and a merciful relief. From these heights, though, verily do we descend rapidly.

Sex Beat turn in a competent, well-constructed piece of pop/rock, embellished with a nice, rolling touch of keyboards but suffering from some of the tritest lyrics since the death of the mod revival. "*Some wear leather/Some wear lace/Some wear make-up on their face*" is simply singing about what's understood — a fundamentally dull pursuit.

While Test Department's industrial shimmer and the screeching dark habits of Patti Palladin's tracks are both excellent, there's a jarring mismatch between them and Sex Beat which try as I might I can't appreciate.

The second side is patchier still, with Youth's bass on the Brilliant track providing the highlight and the oddity of The Venomettes instrumental adding a measure of charm. The ventures by Meat Of Youth and Alien Sex Fiend, though, seem to have come too quickly to vinyl permanence.

Batcave enterprises have proved their ability to negotiate the area between Art and Trash; on 'Young Limbs', though, they have landed uneasily. Their imagination is something to be thankful for, even if in this case it's run too far ahead of them.

ends **Don Watson**

MILES APART

MILES DAVIS

Star People (*CBS*)

Live At The Plugged Nickel (*CBS*)

MILES DAVIS once boasted he could put together a rock band better than the Jimi Hendrix Experience, and I sometimes wonder if he hasn't wasted most of the last 15 years trying to do just that.

Back in the mid '60s, when Miles turned his back on the jazz avant-garde and began his foray into jazz-rock-funk fusion, the immediate results were dazzling: LPs like 'In A Silent Way' and 'Bitches Brew' pioneered a new, spacy, electric jazz that also tapped a vast new audience in the rock marketplace.

But in the long run, fusion has proved an artistic cul-de-sac, one that not only ensnared many a promising jazzman — Herbie Hancock, Stanley Clarke, George Benson — but may also have done for Miles himself: witness the enfeebled hodge-podge of much of his '70s music and now, sadly, witness the irrelevance of his comeback.

'Star People', like 'The Man With The Horn' and 'We Want Miles', reaffirms that Miles *can* still blow; but *what* he blows can never have sounded so bloodless as this LP's midnight muzak for ageing hipsters. Much of 'Star People' is given over to a scudding jazz-funk, full of flashy surface-play but with little resonance; two slow tracks dig deeper, back to the blues, but run down the changes (especially on the title track) with a laid-back luxuriousness that is just a little *too* effortlessly brilliant to make them matter. As another ex-genius once said, *"There's nothing really, nothing to turn off"*.

It doesn't help that Miles is playing with musicians who sound so resolutely anonymous. His band is a peculiar hybrid of good, funk-based, rhythm section, crude hard rock guitar (excepting John Scofield's delicate *pas de deux* with Miles on 'It Gets Better'), and neat jazzy sax from the under-used Bill Evans. Put together, the result is less a fusion than a characterless conglommerate over which Miles plays at being Miles — his blowing so condensed, he seems to play by gesture, style reduced to signature, tone pared to a pinched quackspeak that Lester Bowie drolly mocked on his 'Miles Davis Meets Donald Duck'.

To me, 'Star People' is all pipsqueaks and scrabble, the grim-faced modernism of a man who fears he's losing his grip on the times. The tragedy is that Miles at his best is time*less*, the truth of his beauty applicable to any age; but only once, on the relaxed exhibition blues of its title track, does 'Star People' even begin to conjure up the ghosts of past majesty.

So thank goodness for 'Live At The Plugged Nickel', which has Miles at full stretch and in full glory over four sides of top-notch music. Recorded in Chicago in 1965, it's one of the earlier recordings of the group that went on to mash up jazz *and* rock by the end of the decade: Miles, new member Wayne Shorter on tenor, teenage Titan Tony Williams on drums, Ron Carter on acoustic bass, Herbie Hancock on acoustic piano — the electrification of Miles music was still around the corner.

Compared to the '60s vanguard of Albert Ayler, Ornette Coleman, John Coltrane and Cecil Taylor, Miles' quintet sound relatively conventional, as close to the hardbop and funky steamin' of the late '50s as to their subsequent revolutionary splashes. But the elements of change are beginning to take shape, and 'Live At The Plugged Nickel' is fascinating precisely because it catches Miles at a turning point.

The tunes are ones he had been playing a while — "Round About Midnight', 'All Blues', 'Stella By Starlight', 'So What' etc — but transformed by that edgy excitement that marks an old perfection cracking up under the shock of the new — this is music in the melting pot and *sizzling*.

The freshness can be heard in Miles' terse phrasing, in Tony Williams' flexibility, but most of all in Wayne Shorter's youngbuck tenor, shaking the cage with daring and frenzy. He echoes Coltrane at times, but flies thick and fast with such burning invention that his later career seems almost an anticlimax.

Listen to Shorter's yelping crescendos on 'All Blues' or Miles' fleeting poignancy on "Round About Midnight' for the thrill of jazz straining at the leash of the possible. It's this sense of imminent release, of being on the brink of a breakthrough, which gives 'Live At The Plugged Nickel' its charged atmosphere, and makes it exemplary of the best of jazz.

This LP's fiercely-probing trumpeter and the laidback tootler of 'Star People' are simply Miles apart.

Graham Lock

Miles tries talking through his hat. ***Pic: Jean-Marc Birraux.***

DEAD OR ALIVE

MISTY CIRCLES

NEW SINGLE ON 7" & EXTENDED 12" WITH EXTRA TRACK Epic

NEW SINGLE

c/w RADIOACTIVE DAFFODILS*
and TRANQUILITY ZONE*

RSS-01

ROCK SOLID RECORDS

*From Album 'Terminal Velocity' RSR2001

DISTRIBUTION BULLET RECORDS

MINT-COOL.
THE NEW MOUTH FRESHENER
BY GOLD SPOT.

RECORD NEWS

IRENE CARA's new single, already a smash hit in the States, is 'Flashdance...What A Feeling' — it's taken from the upcoming film *Flashdance*, due in Britain this summer. The B-side of the seven-inch is an instrumental version of the same title. The 12-inch format, featuring a seven-minute-plus version of the A-side, has 'Found It' on the flip side. It's released this weekend by Casablanca (through Phonogram).

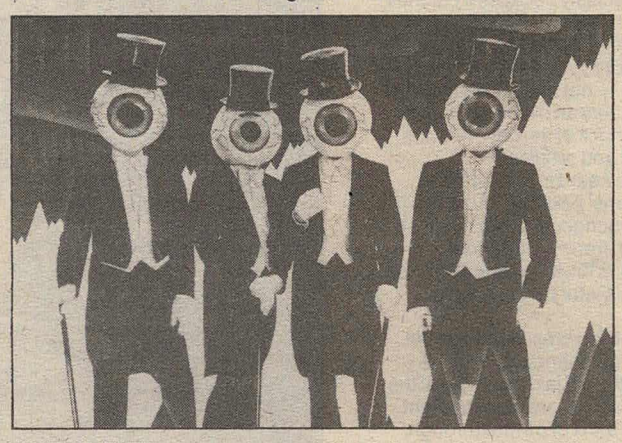
CLINT EASTWOOD & GENERAL SAINT, currently touring the UK, have a new single out this week — it's the title track from their new album 'Stop That Train'. It's available in both 7" and 12" formats on Greensleeves Records, distributed by Spartan.

THE BLUES BAND split up at the end of last year, and next week Arista release the album 'Bye Bye Blues', a recording of their farewell gigs at London The Venue in December. Also due out is the LP 'Dave Kelly Band — Live' by the outfit which includes three former Blues Band members, and this was recorded at The Venue in February — it's on the Italian Appaloosa label, distributed here via Pinnacle.

CENTRAL LINE, who scored a hit with their last single 'Nature Boy', have the follow-up released by Phonogram on June 3 — 'Surprise Surprise'/'Walking Into Sunshine'. The group are at present lining up a series of live dates to start at the end of June.

ANY TROUBLE, currently touring Europe with Joan Armatrading, recently released their first single on the EMI American label called 'Touch And Go' — and now comes news that their debut album will be out in mid-June, with their name as its title. They'll be playing a series of concerts to promote it, details to follow.

FASTWAY have their new single 'We Become One' issued by CBS on June 6 — it's taken from their debut album, though the B-side is the previously unissued 'Crazy Dream'. The bonus track on the 12-inch format is another brand new song called 'Back In The Game'.



THE RESIDENTS, who are about to inflict their anonimity upon UK audiences, have an EP released by London Records on June 10 as a prelude to their visit. It's called 'Intermission', and it consists of pieces played during the intermission of their stage production "The Mole Show".

ATOMIC ROOSTER are back in vinyl action, this time on the Towerbell label. Their single 'Land Of Freedom'/'Carnival' is issued this weekend in both 7" and 12" formats, followed on June 3 by their album 'Headline News'. The group are now a central nucleus of founder member Vincent Crane and drummer Paul Hammond — augmented on these recordings by Pink Floyd's Dave Gilmour and ex-Gillan member Bernie Torme. Plans are being finalised for a summer tour.

THE BLUEBELLS, shortly to go on tour with Nick Heyward, have their new single 'Sugar Bridge (It Will Stand)'/'The Patriots Game' released by London on June 10. There's also a 12-inch format with the bonus of two Elvis Costello produced tracks, 'Some Sweet Day' and 'Happy Birthday (Turn Gold)' — plus a limited edition seven-inch double pack containing the same four tracks.

THE BIRTHDAY PARTY have a compilation EP released by 4.A.D. Records on June 3, selling at £2.29 and featuring 'Release The Bats', 'Blast Off', 'Friend Catcher', 'Mr. Clarinet' and 'Happy Birthday' — and all five tracks have been unavailable for some time. A similar five-track collection by MODERN ENGLISH is issued on the same day and label.

THE TRUTH — whom, as reported two weeks ago, begin their own 15-date headlining tour tonight (Thursday) — have their debut single 'Confusion' released this weekend on Formation Records (through WEA, to whom they recently signed). A video of the single will be featured on Channel 4's *The Switch* tomorrow (Friday).

MONSOON, featuring the voice of Sheila Chandra, have their latest single 'And I You'/'Wings Of The Dawn' Issued by Phonogram on June 3. The 12-inch format has two extra tracks — Hindi versions of 'And I You' and their earlier hit 'Ever So Lonely'.

BUNNY WAILER releases a new 12-inch single on his own Solomonic label. It's a double A-sider comprising 'Trouble On The Road' and 'Collie Man' — both tracks written, arranged and produced by Wailer. He'll be shortly be releasing a live album of a concert in Jamaica last autumn. Distribution is through Rough Trade, Jet Star and Ruff Lion.

SHALAMAR, whose last album 'Friends' went platinum in the UK and yielded four hit singles, will have their follow-up LP 'The Look' issued in a few weeks. Meanwhile, Solar release the group's new single 'Dead Giveaway' on June 3 — it's also available as an extended 12-incher, including a limited edition poster.

SPARKS have their 12th album released by Atlantic on June 3, produced by Ron and Russell Mael, and titled 'Sparks In Outer Space'. Among the ten tracks is 'Cool Places', which is issued as a single the same day, and it features the guest vocals of Jane Wiedlin of The Go-Go's.

GRAND FUNK release their first album for two years on June 3. It's a ten-track set called Grand Funk Lives', and it's on Full Moon Records (through Warners).

CROSBY, STILLS & NASH'S live album 'Allies' is issued by Atlantic on June 3, and the new GEORGE BENSON album 'In Your Eyes' appears on Warners the same day, while the latest LP from ROD STEWART 'Body Wishes' is a June 10 release on Warners. All three albums have been previously announced but, at the time, release dates were unknown.

SHAKATAK, just back from a European tour, release their new single 'Dark Is The Night' on Polydor this weekend. It features Gill Saward on lead vocals, and a replacement for the recently departed Jacie Rawe will be announced shortly. The flip is a remixed version of 'I Lose Myself' from the 'Invitations' album. Also available in 12-inch form.

SOUTHERN DEATH CULT only recorded one single before they split, 'Fatman'/'Moya', but it enjoyed a lenthy run at the top of the indie charts. In view of that success, it's now been decided to release a posthumous album — compiled from BBC radio sessions, demos, live material and alternative recordings of their hit single. With the group's name as its title, the LP is issued by Beggars Banquet on June 3 (also on cassette).

RECORD NEWS EXTRA: PAGE 34

NEWS tour

CAPITAL FESTIVAL ADDITIONS:

Costello, Yellowman, Lowe, Respond package, Zevon

LATEST additions to London's Capital Music Festival, for which the bulk of attractions were announced two weeks ago, include a three-night stint by near-legendary reggae star Yellowman — and a special season of big-name acts appearing at Dingwalls, among them Elvis Costello, Warren Zevon, Nick Lowe and the Respond package.

Yellowman is the renowned black albino DJ, regarded by many as the greatest of all toasters, and his shows at Edmonton Picketts Lock (July 7, 8 and 9) will mark his first ever dates in this country. He'll be bringing over an entourage of 14, and it's possible that one or two provincial dates may be arranged. He has a 12-inch single 'Sensimillia' currently available on Hawkeye Records, and the latest of his many albums to be released in the UK is out this weekend on Burning Sounds (through Spartan and Jetstar) — it's the Yellowman & Fathead set 'Divorced! (For Your Eyes Only)'.

Camden Dingwalls is presenting a string of major acts to coincide with the Camden Festival, which itself is an integral part of the overall Capital Festival. Confirmed so far are Warren Zevon (June 24), Mari Wilson & The Wilsations (25), John Cooper Clarke (26), Nick Lowe & Paul Carrack (27), Elvis Costello & The Attractions (28), Amazulu (29) and the Respond package with Tracie and The Questions (30).

The Capital event coincides with London Dingwalls' tenth anniversary and, earlier next month, they'll be presenting a number of other special attractions unconnected with the festival. These include Martha & The Vandellas (June 1), Sir Douglas Quintet (2 and 3), Screaming Jay Hawkins (9), Chris Farlowe & Gonzalez (10), Mary Wells and The Marvelettes (15), Wilko Johnson & Lew Lewis (18), Sugar Minott (22) and a reunion of Chilli Willi & The Red Hot Peppers (23).

Sugartime!

SUGAR MINOTT is the latest in the procession of major reggae stars visiting Britain. He flies in this week for his most extensive UK tour to date, taking in Hitchin The Regal (tomorrow, Friday), Nottingham Palais (Saturday), London Brixton The Ace (May 30 and 31), Bristol Dingwalls (June 1), Glasgow Mayfair (2), Birmingham Carlton Ballroom (3), Retford Porterhouse (4), Leeds Fforde Green (5), Liverpool Dingwalls (7), Hull Dingwalls (8), Newcastle Dingwalls (9), and Bradford Palm Cove (10). Then he's off to Dublin, followed by dates in France and Holland, but he's back here at the end of June to play London Camden Dingwalls (22) and Sheffield Dingwalls (23).

Partners In Crime

PARTNERS IN CRIME is a new five-piece formed by ex-Radio Stars bassist Martin Gordon, and they are currently negotiating with various record companies, prior to making their live debut. The line-up comprises Gordon himself on bass and vocals, Pete Lincoln (guitar), Beverly Benson (vocals), Tony Beard (drums) and Danny Schogger (keyboards).

Feelgood play six

DR. FEELGOOD are playing half-a-dozen UK dates early next month, sandwiched between a hectic schedule of European commitments. They visit Sheffield Dingwalls (June 2), Hull Dingwalls (3), Newcastle Dingwalls (4), London Camden Dingwalls (8), Leeds Fforde Green Hotel (10) and Bristol Dingwalls (11).

These will be the first home dates by the re-vamped Feelgoods line-up. Frontman Lee Brilleaux (pictured left) remains ever-present, and drummer Buzz Barwell — who joined the band last year — is still there. But they are now in company with two newcomers, bassist Phil Mitchell (ex-Micky Jupp Band) and guitarist Gordon Russell (who replaces Johnny Guitar).

BOWIE AXEMAN GETS THE CHOP

DAVID BOWIE has changed the guitarist in his backing band for his "Serious Moonlight" world tour, which opened in Brussels last week. It seems that Stevie Ray Vaughan (who played on the 'Let's Dance' album) has been enjoying considerable success in the States with his own band Double Trouble and, as a result, tried to re-negotiate his contract with Bowie five days before the tour started.

Bowie's spokesman says that Vaughan's bluff was called, and he was dropped — but Vaughan insists that he quit, because Bowie failed to honour a verbal agreement to use Double Trouble as opening act on some dates. The new guitarist is Earl Slick, who has toured and recorded with Bowie since 1974, so the short notice presented few problems for him.

THE RESIDENTS have made a couple of venue changes in their upcoming UK mini-tour. Their show in Liverpool on June 29 switches from the State Rooms to the Royal Court Theatre. And on July 1 in Leicester, they now play the Polytechnic instead of the University.

ROY HARPER has recently been touring the country with a band, but next Wednesday (June 1) he reverts to solo status again for a one-off London concert. It's at the Ritzy Cinema in Brixton, and doors open at 8pm.

A POETRY OLYMPICS takes place this Sunday (29) in the Bubble Theatre Tent on Blackheath in South London. Among the nine performers taking part are Benjamin Zephaniah, Adrian Mitchell, Jill Neville, Heathcote Williams and Michael Horovitz. Tickets are £2.50, and it starts at 7.30pm.

Heyward does it his way

NICK HEYWARD sets out in four weeks' time on his first solo tour, playing concerts at Newcastle City Hall (June 23), Edinburgh Usher Hall (25), Manchester Apollo (26), Birmingham Odeon (27), Liverpool Empire (28), and London Tottenham-Court Rd. Dominion (July 1 and 2) — with The Bluebells as special guests on all dates. Tickets are on sale now at box-offices and usual agencies priced £5 and £4 (London), £4.50 and £3.50 (elsewhere).

The former Haircut 100 front man will be featured on vocals and guitar, backed by Pino Palladino (bass), Dave Mattacks (drums) and Morris Pert (percussion), plus a three-piece brass section and a keyboards player. This is the same line-up which accompanies him on his new single 'Take That Situation', issued by Arista this weekend.

The new single, a jazz-flavoured contrast from his recent hit 'Whistle Down The Wind', is coupled with an instrumental titled 'Cafe Canada' — and there's also a 12-inch format featuring two extended remixes of the A-side. Heyward is currently recording his first solo album with producer Geoff Emerick, and will be previewing some of the songs from the LP in his stage set. He'll also be seen on a number of TV shows next month.

● The Bluebells also play the Three Towns Festival in Ayrshire tomorrow (Friday), appearing at Saltcoat Regal Cinema with APB and Friends Again. And they headline at Norwich St. Andrew's Hall on June 30.

Big Country headlining a big country-wide outing

BIG COUNTRY this week announce details of their early summer tour. They visit Leicester University (June 17), Manchester Polytechnic (18), Liverpool Royal Court (19), Reading Hexagon (20), Bristol Locarno (21), Cardiff Top Rank (22), Birmingham University (24), Aylesbury Friars (25), Brighton Top Rank (26), London Hammersmith Palais (27), Southend Westcliff Pavilion (28), Nottingham Rock City (29), Sheffield University (July 1), Stirling Albert Hall (2), Aberdeen Fusion (3), Glasgow Tiffany's (4), Ayr Pavilion (5) and Belfast Queen's University (7), followed by three dates in the Irish Republic.

The outing will coincide with the release of their debut album, which they've just finished recording. Meanwhile, their new single — the follow-up to their recent big hit 'Fields Of Fire', has just been issued by Phonogram in both 7" and 12" formats — it couples 'In a Big Country' and 'All Of Us', and it was produced by Steve Lillywhite of U2 and Joan Armatrading fame.

JoBoxers, Gary join Rod

JoBOXERS and GARY GLITTER will be the special guests in Rod Stewart's open-air concert at Glasgow Ibrox Stadium on Saturday, June 18, with Scottish band Passionate Friends also appearing. As reported, mail order tickets at £9.30 are available from Rod Stewart, Ibrox, P.O. Box 4, Altrinham, Cheshire WA14 2JQ — make cheques and POs payable to "Kennedy Street Enterprises" and enclose SAE.

THE BELLE STARS are the latest big-name booking for London Marquee Club's 25th birthday season, playing a one-off there next Wednesday (June 1)... and MAGGIE BELL makes a rare venture into the live arena to play three nights at London Covent Garden The Canteen from June 30 to July 2.

BAD MANNERS play a special concert at Hemel Hempstead Pavilion on May 31 to entertain the People's March For Jobs, which is holding a rally in the town the same afternoon — tickets are £3.50, with a limited number at half price for UB40 holders.

CHRIS REA has made a few changes to his tour schedule, announced last week. An added date is Sheffield Dingwalls on June 8, but Guildford Civic Hall on June 9 is now cancelled. And his headliner at London Victoria The Venue is brought forward from June 11 to 9.

CHINA CRISIS have had to postpone their shows at Newcastle Mayfair (scheduled for yesterday, Wednesday) and Liverpool Royal Court (May 30), due to TV commitments. They have now been re-arranged for June 9 and 10 respectively, and existing tickets remain valid for the revised dates.

CARMEL plays a one-off home town gig at Manchester Corn Exchange on Sunday, June 5. She'll be featured in two 50-minute sets, accompanied by two new back-up singers, plus keyboards and percussion. Tickets are £3.50, advance and on the doors.

HAWKWIND play an open-air concert on Saturday, June 4, at Cricket St. Thomas, near Chard in Somerset. Support acts include Chase The Fade, and the music starts at 3pm. Tickets are £5, available from 'Oxlip', Heath House, Wedmore, Somerset BS28 4UJ — make cheques and POs payable to 'Mink Arm Ltd.' and enclose SAE.

PETER & THE TEST TUBE BABIES are playing a number of dates under the banner of the "Oh! No! (Not The Test Tube Babies) Tour" — starting at Manchester Morrisseys (this Saturday), Bristol Dingwalls (May 31) and Cardiff Top Rank (June 1). They'll also be playing six shows in Europe, and a major London date is being lined up for June 19.

TWELFTH NIGHT play a special benefit show on June 11 at Bradfield Copyhold Farm, near Reading, in aid of the Friends Of The Earth organisation — admission by advance ticket only (enquiries to the band at 7 Amherst Road, Reading, Berks). Other new bookings are at Kingston Dolphin (May 31), Wokingham Angie's (June 16), London Kensington Adlib (17) and London Fulham Greyhound (22).

DAGABAND have added a further string of Scottish gigs to their initial dates, announced last week — at Dumfries Loreburn Hall (June 1), Galashiels Three J's (2), Greenock Victorian Carriage (3), Inverness Ice Rink (10), Elgin Town Hall (11) and Oban McTavish Hotel (12). And on June 9, they now play Aberdeen The Venue instead of Bannockburn Tamdhu.

THE DECORATORS, whose current album 'Rebel Songs' has been figuring in the indie charts, return from their European tour to headline at London Brixton The Ace on Saturday, June 4. This will be the first date in an extensive tour, for which other confirmed gigs so far are Coventry Dog & Trumpet (June 9), Manchester Gallery (10), Sheffield Leadmill (11), Bath Moles (17) and Birmingham Fighting Cocks (18).

MATT FRETTON — who's recently toured with Eurythmics and Depeche Mode, among others — has gigs in his own right at Basildon Raquels (June 2), Bournemouth Midnight Express (3), Huddersfield Polytechnic (8), Dartford Flicks (9) and Bath Moles (11), with more being set. He also supports China Crisis at London Lyceum on June 7. This activity supports his newly released debut single (see *Record News*).

STEVE ELLIS — former Love Affair and Widowmaker front man, and subsequent solo artist — is returning to the business, after spending almost three years recuperating from a serious accident, which crushed both his feet and necessitated four operations. He's already operating a recording studio in Brighton, and is anxious to get back to live work. With this in mind, he's keen to find a hard-working manager. Contact him at 0273 413482 or 732745.

GLASS TIES, the North London trio led by keyboards player Warren Bennett (son of Shadows drummer Brian Bennett), play a number of dates to support their current EMI single, 'You, You, You'. In Plymouth, they're at the Phoenix (June 2), Good Companion (3), Ark Royal (4) and White Horse Inn (17-19). London gigs are at Kensington Adlib (June 16) and Greenwich The Mitre (24 and July 7). And they also play the Radlett Free Festival (July 2-3).

HUNTERS AND COLLECTORS, just back from Germany where they've been recording an album in Conny Plank's studio, begin another UK tour at Leeds Warehouse (June 15), Sheffield Leadmill (16), Manchester Hacienda (17), York University (18), Leicester Horsefair (20), Southend Queen's Hotel (23) and Retford Porterhouse (24). More dates are being confirmed and will be announced shortly.

GROUPS SOUGHT TO GO ON THE STARDOM TRAIL

Battle of Bands

BATTLE OF THE BANDS gets under way again soon for this year's competition, with £10,000 prize money and a recording contract at stake. Interested groups without recording commitments are invited to submit a demo, containing three original songs, plus a brief biography and a photograph: to Duncan MacPherson, TDK Battle Of The Bands, Competition House, 87 High Road, Wood Green, London N.22 — or for further information, write to George Matheson at the same address. Closing date is August 19. At all regional heats, bands will be supplied with a full professional sound system and lighting rig.

New ICA Season

NEW CONTEMPORARIES is an annual exhibition of current art being produced at art schools around the country — including painting, sculpture, collage, installation, film, video, tapes, slides, sound, performance, photos and documentation. It's being held at three London venues from September 24 to October 24 — Institute of Contemporary Arts, London Video Arts and Wapping B.2 Gallery. There will also be a series of rock nights at the ICA Theatre featuring six headline bands — plus support acts from art schools, past or present. Anyone wishing to perform should send tapes and photos (not later than June 30) to New Contemporaries, c/o Middlesex Polytechnic, Quicksilver Place, Western Road, Wood Green, London N.22.

Sunshine all the way for Eddie

EDDIE & SUNSHINE, the modern cabaret performers, are undertaking a six-week tour in support of their new album — titled 'Perfect Strangers', it's released this week by Survival Records, together with the single 'Perfect Stranger'.

Highlight of their outing will be a Monday night residency throughout June at London's Boulevard Theatre (the old Comic Strip venue), when they'll be presenting their "Living TV Show" — which also features Paul Mars and Caroline Noh providing backing vocals, dance and visual presentation.

Other dates so far confirmed are at Glasgow Henry Afrika's (tonight, Thursday), Edinburgh Moray House College (Friday), London Brixton The Ace (June 3) and Sheffield Leadmill (8), with more to be announced shortly.

MAN STAY TOGETHER

MAN — the Welsh trio who re-formed specially to play a couple of reunion gigs earlier this month, as part of London Marquee Club's 25th birthday season — have now decided to remain together for the time being. Initially, they're playing dates at Swansea Top Rank (June 1), Hitchin The Regal (2), London Camden Dingwalls (6), Cardiff Top Rank (8), Coventry General Wolfe (10), Leeds Fforde Green Hotel (11), London Brixton The Ace (25) and St. David Druidstone Festival (26). Their Marquee shows were recorded for a live album, which will be released in the autumn — and they'll be undertaking a full-scale tour to coincide.

Olympics awarded to Iceland!

TOKYO OLYMPICS are to support Iceland band Mezzoforte on their upcoming UK tour — this applies to all 24 concert dates, opening at Middlesbrough Town Hall on June 5, but not to cabaret engagements. They subsequently play Rayleigh Crocs (June 21) and London Fulham Greyhound (23) in their own right, plus a few others still to be set, before returning to their native Ireland — but they'll be back in the UK in September. Meanwhile, they have a new single released to coincide with the Mezzoforte tour, their second for the Ritz label — it is 'Radio (Turns Her On)' coupled with a club mix of 'Radio', available in both 7" and 12" formats, the latter containing extended versions of both tracks, and produced by Status Quo's Francis Rossi.

BACK BY POP·U·LAR DEMAND

HEAD MUSIC PRESENTS

GARY GLITTER

and the GLITTER BAND

TENPOLE TUDOR

and the haytrick band.

THE DEFECTS

THE CASE

HAMMERSMITH PALAIS

242 SHEPHERDS BUSH RD., W6

SUNDAY 29th MAY at 7·30

TICKETS £3.50 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812;
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184, ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, THE CAGE (GEAR MARKET) KINGS RD., OR £3.50 ON NIGHT

HEAD MUSIC PRESENTS

THE UNDERTONES

With Guests

maximum J·Ø·Y

LYCEUM STRAND WC2

SUNDAY 29th MAY at 8·00 (doors)

TICKETS £3.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, THE CAGE (GEAR MARKET) KINGS RD., OR £3.50 ON NIGHT

HEAD MUSIC PRESENTS

UK SUBS
THE VIBRATORS
ONE WAY SYSTEM
ACTION PACT
ABRASIVE WHEELS
NEWTOWN NEUROTICS

PUNK AND DISORDERLY

LYCEUM STRAND WC2

SUNDAY 5th JUNE at 5·30

TICKETS £3.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS,
THE CAGE (GEAR MARKET) KINGS RD., OR £3.50 ON NIGHT

HEAD MUSIC PRESENTS

ANTI-NOWHERE LEAGUE

PLUS 2 GUEST BANDS

LYCEUM STRAND WC2

SUNDAY 12th JUNE at 7·30

TICKETS £3.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, THE CAGE (GEAR MARKET) KINGS RD., OR £3.50 ON NIGHT

MOTOR CYCLISTS

Bet you're paying too much!

When your cycle insurance becomes due for renewal, check the figure your present insurance company require and then ask us to give you an estimate. Let us at our expense compare the premium, terms and conditions of the many insurance companies we represent with the aid of our computer system and come up with the best deal for *YOU*.

The insurers' rates are changing continuously, the bargain last year may not be now. Each year we check our clients' renewal premium and where a saving can be made recommend a change. This service including our claims department's help and advice in times of trouble comes to you *FREE*. A quotation will be given if you simply fill in the form below and send it to us or better still if cover is needed urgently telephone us.

Name.....
Address.....
.....
Tel. No. ..... Bus. No.....
Present insurers..... Expiry date.....
Age will be..... yrs. Make of cycle .....
c.c..... Value £.....
Year 19.....Occupation .....
Licence: Full/Prov ..... Years held .....
Convictions Yes/No Accidents Yes/No (See below)
Cover: Comp. T.P.F&T T.P.O
No Claims Bonus .....yrs
Please list separately details of convictions and accidents giving circumstances, costs, codes, fines, etc.

Robert Lindsay Limited
375 Mitcham Road, Croydon, Surrey, CR9 3DT
Telephone: 01-684 9551

LIVE ADS (01-261 6153)

SILVER JUBILEE marquee

1958 1983

90 WARDOUR ST W1 01-437 6603

OPEN EVERY NIGHT 7.00pm – 11.00pm

REDUCED ADMISSION FOR STUDENTS, SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thursday 26th May (Adm £2.50)
SCARLET PARTY
Plus Guests & Jerry Floyd

Friday 27th May (Adm £2.50)
ONE THE JUGGLER
Plus Support & Jerry Floyd

Saturday 28th & Sunday 29th May (Adm £3.00)
Welcome the Return of
THE ALARM
Plus Support & Jerry Floyd

Monday 30th May (Adm £2.00)
DEKKA DANSE
Plus Guests & Nick Henbrey

Tuesday 31st May (Adm £2.50)
Last Night Of Residency
ZAINE GRIFF
Plus Support & Jerry Floyd

Wednesday 1st June (Adm £4.00)
Anniversary Appearance Of
BELLE STARS
Plus Guests & Jerry Floyd

Thursday 2nd June (Adm £3.00)
Special Anniversary Show
GLITTERBAND
Plus Support & Jerry Floyd

TICKETS FOR CERTAIN SHOWS ARE ON SALE IN ADVANCE TO *MEMBERS ONLY!*

READING ROCK '83

AUGUST BANK HOLIDAY WEEKEND

HAMMERSMITH ODEON

THE RESIDENTS

OUTLAW AND some bizzare PRESENT

MOLE SHOW

TUESDAY 28th JUNE

7-30pm

All Tickets £4.00

FROM BOX OFFICE & USUAL AGENTS

THURSDAY

WEDS. Don't blink! or you'll miss 25p a drink! all night! £5 Boys £4 Girls

TUES. Swamp Club meets Le Beat Route to bring you the Raw-ESS alternative music- with Gaz, Carlo, Lassell, & Ron.

MON LIVE BANDS

Ladies Night Free admission for girls Drinks 50p all night!

FRIDAY Friday night at Le Beat Route with Steve. Dean. Carlo.

EVERY SAT. is NEW YEAR'S EVE! Drinks 50p with Free Bubbly at midnight! Plus live cabaret! Entrance £5.00 Open 9.00 p.m. to 3.30 a.m. Licensed until 3.00 a.m.

17 Greek St., London. W1. Tel: 437-5782 night

·LE BEAT·ROUTE·

Right of admission reserved

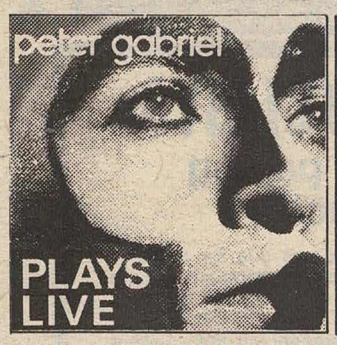
ACE BRIXTON

Tel 274 4663
100 yds — Brixton Tube
(Next to Town Hall)
Brixton Hill SW2

Thursday 26th May	CONFLICT, DESTRUCTORS, ANNIE ANXIETY, ANTHRAX, IKONS OF FILTH, HAGAR THE WORD + Surprise Guests	£1.50
Friday 27th May	A CERTAIN RATIO + QUANDO QUANGO	£3.00
Saturday 28th May	LAUGHING CLOWNS + BLOW MONKEYS	£2.50*
Monday 30th May	SUGAR MINOTT	£3.50 Adv £4.00 Door
Thursday 2nd June	T.V. FETISH ROBOT TOUR	£2.00
Friday 3rd June	LAUREL & HARDY FOURTEEN KARAT SOUL, DANCE HALL STYLE FABULOUS SALAMI BROS	£3.00
Saturday 4th June	THE DECORATORS THE SMITHS	£2.50*
	COMING SOON	
6th June	ALPHONSE MOUZON	£3.50
7th June	G.B.H.	£3.00
8th June	THE COCTEAU TWINS	£2.50
11th June	SCREAMING JAY HAWKINS	£3.50
18th June	POISON GIRLS	
19th June	EIN STURZENDE NEYBAUTEN	£3.00
23rd June	X-MAL DEUTSCHLAND + THE BOX	£2.50

All Gigs marked * ½ price to Ace Cardholders.

Tickets on Sale Now — at Red Records + Premier Box Office London Theatre Bookings + Rough Trade + The Cage in the gear Market (Punk Gigs only) — Kings Road — ALL SHOWS DOORS 7.30 pm



LONDON FELTHAM FOOTBALL CLUB
Shakespeare Avenue
Friday May 27th

TOY DOLLS
+ The Destructors
Friday June 3rd
CHAOS
+ Dirty Toilets + The Worms

Feltham BR,
Hatton Cross Tube (Piccadilly Line)
Buses 90b, 285, 237, 116, 117.
01-751 2807 01-890 6979

This 4 x 2 advertisement on the **LIVE PAGE** costs only **£48** and will be seen by over **One Million people.** Ring **01-261 6153** for details.

MCP presents

LITTLE RIVER BAND

Plus Special Guests CHRIS REA

ODEON THEATRE, HAMMERSMITH
SUN 29th MAY, 7.30 p.m.
Tickets £5.00, £4.50, £4.00
Available from B/O Tel: 01 748 4081. LTB, Premier, Keith Prowse and Albermarle.

WILF A. WALKER FOR BLACK PRODUCTIONS PRESENTS

COMMONWEALTH INSTITUTE / HIGH ST. KEN

SAT 28 MAY / 7.30

+ DBC

+ SPARTACUS R.

+ ABACUS

ASWAD

TICKETS £4.00 FROM: ADVANCE BOX OFFICE (229 7403/602 3063/603 4535 Ex228) / LONDON THEATRE BOOKINGS (439 3371) / PREMIER BOX OFFICE (240 2245) / KEITH PROWSE (836 2184) / ROUGH TRADE RECORDS / RYTHMN RECORDS / DUB VENDOR

THE TUNNEL

Wednesday 25th May £2.00
MOTION LOTIONS BELATED New Years Party with many Special Guests including
ALBERT LEE
Thursday 26th May £1.00
CYNICS CLINIC
Friday 27th May £1.50
T34 + Reel To Real
Saturday 28th May £2.00
SOUTHERN COMFORT
LEGENDARY LUTON KIPPERS
MISSING AIRMEN
Monday 30th May £1.00
CAPLO BARNAL
+ Raincoat Elliot
Tuesday 31st May
SHOUT Records Night 3 Bands
THE MITRE
338 TUNNEL AVE., GREENWICH SE10.
TEL: 858 0895
(200 yards southside Blackwall Tunnel)

THE HALF MOON

93 LOWER RICHMOND ROAD, PUTNEY SW15. Tel: 01-788 2387
Thursday 26th May
SAMMY MITCHELL'S BLUES BAND
Friday 27th May
HANK WANGFORD BAND
Saturday 28th May
CHRIS FARLOWE & GONZALEZ
Sunday 29th May
STEVE GIBBONS BAND
Monday 30th May
ELECTRIC BLUEBIRDS
Tuesday 31st May
MORRISSEY MULLEN BAND
Wednesday 1st June
BOB KERR'S WHOOPEE BAND
Thursday 2nd June
FOURTEEN KARAT SOUL

THE NEW ALBANY EMPIRE

DOUGLAS WAY S.E.8
691 3333

Sunday 29th May
8.00pm

DEL SHANNON
+ SUNNY KING & THE SONS OF SWING

Admission £4.00 Unwaged £3.00

FLICKS

Kent Road, Dartford, Kent

Thursday 26th May
The New
RED LIPSTIQUE

Thursday 2nd June
PEACOCK DANCE
+ Taming The Outback

Admission £2.00 before 10.00pm

Tel: DARTFORD 25520

HOWARD JONES

On tour with CHINA CRISIS

MAY		
Thurs	26	SHEFFIELD Poly
Fri	27	BIRMINGHAM Poly
Sat	28	BRADFORD University
Sun	29	MANCHESTER Ritz
JUNE		
Wed	1	NOTTINGHAM Royal Concert Hall
Thurs	2	SOUTHEND Cliffs Pavilion
Fri	3	NORWICH UEA
Sat	4	AYLESBURY Friars
Sun	5	BRISTOL Locarno
Mon	6	BRIGHTON Top Rank
Tues	7	LONDON Lyceum Ballroom
Thurs	9	NEWCASTLE Mayfair
Fri	10	LIVERPOOL Royal Court Theatre

MONDAY NIGHT AT LE BEAT ROUTE

LIVE BANDS
30th May

FONTANA MIX

Forthcoming attractions

CANER VERSIONS

open 7.00pm till 3.30am
bands on at 9.00pm & 12.00
Admission £2.00 till 10.00pm
£3.00 Afterwards
All Drinks 50p all night including mixers.

17 Greek St., London. W1. Tel: 437-5782 night

·LE BEAT·ROUTE·

Right of admission reserved

U2 SIMPLE MINDS PETER GABRIEL

All to support one other leading band a two day festival near Ostend. Your price includes as below but with tickets to both days.
Departure Sat. 2nd July, returning Mon. 4th July.

ROD STEWART

Live in Paris June 12th/13th

A CHOICE OF TWO CONCERTS IN PARIS:
With departures from UK on Sat. 11th (returning 13th June) or departing Sun. 12th June (returning 14th June).

MEN AT WORK EDDIE GRANT

Live in Brussels June 25th

Departure Fri. 24th June, returning Sun. 26th June.

YOUR CONCERT PRICE INCLUDES:
* Return travel by luxury coach with video. * Departures from London & 9 Provincial Cities. * Cross channel ferry. * One nights hotel accommodation in Paris. * Ticket to the concert. *Half day excursion of Paris (optional). * Cancellation insurance.

DEPARTURE POINTS AND PRICES:

LONDON:	£61	SHEFFIELD:	£68	NEWCASTLE:	£71
BRISTOL:	£63	LEEDS:	£70	LIVERPOOL:	£71
NORTHAMPTON:	£63	MANCHESTER:	£68	GLASGOW:	£73
BIRMINGHAM:	£63				

A deposit of £20 per person will secure your place. Simply complete the coupon below and return it to us:-

NAME: _____
ADDRESS: _____

I wish to book ... place(s) for the ..... CONCERT on ..... 1983 with coach travel from .....
I enclose herewith the sum of £..... (being deposit(s) of £20.— per person); or please debit this amount from my credit card:-
BARCLAYCARD/ACCESS No: _____
All cheques to be made payable to Michaelangelo Travel Ltd.
SIGNED: _____ DATE: _____

to: CONCERT PROMOTIONS LIMITED,
c/o Michaelangelo Travel Ltd., 19 Castilian St Northampton NN1 1JS
Telephone: (0604) 27352 & 24826/7

If your interested in tours to see other bands please contact us.

nationwide GIG GUIDE

thursday 26th

Ashford Charing Country Club: **Emotional Play**
Basildon Raquels: **Pleasure & The Beast**
Birmingham Barrel Organ: **Orphan**
Birmingham Golden Eagle: **Saracen**
Bradford Caesar's: **Hanoi Rocks**
Bradford Manhattan Club: **Xero**
Bradford University: **Magnum**
Bristol Coleston Hall: **Kajagoogoo**
Bristol Dingwalls: **Clint Eastwood & General Saint**
Cardiff Bogey's Club: **Harfoot Brothers**
Cardiff Chapter Arts Centre: **Bob Tunnicliffe**
Chesterfield Star Club: **Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes**
Colne Francs: **UK Subs**
Croydon Fairfield Hall: **The Barron Knights/Therapy**
Derby The Olde Avesbury: **Cosmotheka**
Edinburgh Heriot Watt University: **Twisted Nerve**
Exeter University: **Kissing The Pink**
Glasgow Kelvin Centre: **The Young Ones**
Glasgow Night Moves: **The Specimen present The Batcave**
Great Yarmouth Big Apple: **Pali-Gap**
Guildford Wooden Bridge: **Airbridge**
Harrow Headstone Club: **Dumpy's Rusty Nuts**
Hemel Hempstead Cellar RockClub: **Bladez/Mandrake/Jam Band**
Henley-on-Thames Five Horseshoes Hotel: **Dangerous Age**
Hereford Market Tavern: **Scarlett**
Hull Dingwalls: **The Truth**
Hull Spiders: **Ben Watt & Tracey Thorn**
Kendal Brewery Arts Centre: **Gordon Giltrap**
Leeds Warehouse: **Swamp Children/52nd Street**
Leicester Palais: **Wild Willy Barrett/Precious Little Idols**
Liverpool The Mayflower: **The Rivals**
London Barnes Bulls Head: **Art Themen/Pat Crumley**
London Battersea The Latchmere: **Duffo**
London Brentford Red Lion: **The Game**
London Brixton The Ace: **Conflict/Subhumans/Icons Of Filth/Destructors/Anthrax/Annie Anxiety/Hagar The Womb**
London Brixton The Fridge: **The Dancing Did/The Remarkable Family**
London Camden Dingwalls: **Here & Now/Steve Park Departments**
London Camden Dublin Castle: **Diz & The Doormen**
London Catford Black Horse: **The Wild Eagles**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea Carlos & Johnny's: **Idle Flowers**
London Covent Garden Rock Garden: **Joolz/New Model Army**
London Covent Garden Seven Dials: **Clark Tracey Quartet**
London Covent Garden The Canteen: **John Hartman/Brian Dee Trio (until Saturday)**
London Crouch End King's Head (Culture Bunker): **Boys In Flame**
London Fulham Greyhound: **Outboys/Fall Out**
London Hammersmith Odeon: **Iron Maiden/Grand Prix**
London Hampstead UCS Theatre: **Eddie Thompson Trio & Guests**
London Islington Hope & Anchor: **Turkey Bones & The Wild Dogs**
London Kennington The Cricketers: **Pete Thomas Jumpin' Jive Band**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Knightsbridge Pizza On The Park: **Adelaide Hall/Michael Garrick (until Saturday)**
London Manor Park Three Rabbits: **Dave Kelly Band**
London Marquee Club: **Scarlet Party**
London N.7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London N.W.2 Hogs Grunt: **The Feelers**
London Oxford St. 100 Club: **The Vibrators/13th Chime**
London Putney Half Moon: **The Hollywood Killers**
London Rotherhithe Prince of Orange: **Bill Brunskill Band**
London Shepherds Bush The Bush Hotel: **Proper Little Madams/The Joeys/Simon Fanshawe/High And Dry**
London Soho Pizza Express: **Willie Cook/Bill Greenow/Brian Lemon Trio (until Saturday)**
London Stockwell The Plough: **The Eggsperts**
London Stoke Newington Pegasus: **Carol Grimes Band**
London Strand Dixiestrand: **Bob Kerr's Whoopee Band**
London Strand Lyceum Ballroom: **Del Shannon/The Tremeloes**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London Woolwich Tramshed: **Hank Wangford Band/Facing West**
London W.1 (Bond St) Embassy Club: **Catena Twist/Fontana Mix**
London W.1. (Charlotte St) Sol y Sombra: **Chanteuse**
London W.1 (Dean St) Gossips: **Gaz's Rockin Blues/Rent Party: London W.1 (Gt. Portland St) The Albany: Room 13**
London W.1 (Dean St) Gossips: **Gaz's Rockin Blues/Rent Party**
London W.1 (Gt. Portland St) The Albany: **Room 13**
London W.C.1 New Merlin's Cave: **The Blueberries**
Manchester Band On The Wall: **The Guest Stars**
Manchester Hacienda Club: **Robert Palmer**
Manchester University Union: **Panama Jazz Band**
Newcastle Dingwalls: **Martha & The Vandellas**
Norwich Arts Centre: **Neil Innes**
Norwich East Anglia University: **JoBoxers**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Oxford Pennyfarthing: **Big Amongst Sheep**
Penzance Demelza's: **The Works**
Penzance Regent Hotel: **The Recessions**
Portsmouth Rock Gardens: **The Cylons**
Purfleet Circus Tavern: **The Drifters (until Saturday)**
Reading Target Club: **Fugitive**
Redruth Parc Vean Hotel: **New Jubilee Band**
Scarborough The West Riding: **Mumbo Jumbo**
Sheffield Dingwalls: **The London Cowboys/The Gymslips**
Sheffield Hallamshire Hotel: **Patrik Fitzgerald/U.V.Pop/In The Nursey**
Sheffield Polytechnic: **China Crisis**
Sheffield The Hanover: **Vincent Tate & The Innocents/The Fighting Tikkas**
Sheffield University: **The Mob/Faction/Null & Void**
Stockport Smugglers: **The Mau-Mau's/Riot Squad**
Stockton Dovecot Arts Centre: **The Times**
Washington Biddick Farm Arts Centre: **Quadrant 4**
Wokingham Angie's: **K.K. Khan Band**

friday 27th

Amersham Iron Horse: **Jiff Boy Five/Slimey Babe**
Ashington Leisure Centre: **The Spinners**
Basingstoke Pig & Whistle: **Warm Snorkel**
Bath Moles: **Pleasure & The Beast**
Bathgate Kaim Park Hotel: **Chasar**
Berkhamsted Old Mill House: **Fractured Nerve**
Birmingham Fighting Cocks: **Prediction/The Squibs**
Birmingham Mermaid: **Hanoi Rocks**
Birmingham University: **JoBoxers**
Bradford Palm Cove: **UK Subs**
Brighton Pavilion Theatre: **John Mizarolli**
Bristol Colston Hall: **George Melly & The Feetwarmers**
Bristol Dingwalls: **Juice On The Loose/The Electric Bluebirds**
Bristol Western Star Domino Club: **Crazy Trains**
Cardiff Chapter Arts Centre: **Max Harries**
Chippenham Goldiggers: **Motorhead**
Coventry General Wolfe: **D'Rango Slang**
Coventry Polytechnic: **The Vibrators**
Coventry Ryton Bridge: **Streetlife**
Croydon Fairfield: **Dionne Warwick**
Dudley J.B.'s Club: **Steve Gibbons Band/Midnight Ramblers**
Feltham Football Club: **The Toy Dolls**
Folkestone East Cliff Pavilion: **Atlantis Rising/Lazy Toad**
Gateshead Honeysuckle: **She/Freak Electric**
Gloucester College of Further Education: **The Nashville Teens**
Great Yarmouth Big Apple: **Stallion**
Great Yarmouth Racecourse: **Tears For Fears/Screen 3**
Hanley The Place: **The Conspirators**
Harrow The Roxborough: **Dream Cycle 7**
Hereford Market Tavern: **Hurricanes**
Hitchin The Regal: **Sugar Minott**
Hull Dingwalls: **The Monochrome Set**
Huntingdon Territorial Club: **Trux**
Lancaster University: **The Specimen present The Batclave**
Leighton Buzzard Bossard Hall: **Omega Tribe/Mouat The Poet/Chronic Outbursts/Lack Of Knowledge**
Liverpool Royal Court Theatre: **Clint Eastwood & General Saint**
Llandudno The Speakeasy: **Push**
London Barnes Bulls Head: **Big Chief**
London Brentford Red Lion: **Ruthless Blues Band**
London Brixton Frontline Theatre (The Garage) **Limehouse/Wendy & The Whippets**
London Brixton The Ace: **A Certain Ratio**
London Brixton The Fridge: **Fourteen Karat Soul/Gaz's Rebel Blues Rockers**
London Camden Dingwalls: **Tokyo Olympics/International Rescue**
London Camden Dublin Castle: **Doctor K's Blues Band**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Chelsea Carlos & Johnny's: **Eastern Alliance**
London Covent Garden Rock Garden: **David Rappaport/Jim Barclay/John Hegley/Wendy Bonaventura/The Wild Girls**
London East Dulwich Old Cherry Tree: **Facing West**
London Farringdon The Clinker Club: **Doctor Zebra**
London Fulham Greyhound: **The Screaming Lobsters/The Satellites**
London Hammersmith Clarendon Hotel: **Vitale Voice/Throwing Stones**
London Hammersmith Odeon: **Iron Maiden/Grand Prix**
London Hammersmith Riverside Studio: **Glenn Branca (for three days)**
London Kennington The Cricketers: **Cayenne**
London Kentish Town The Falcon: **Dix-Six Band**
London Marquee Club: **Pallas**
London N.4 The Stapleton: **High Roller**
London N.W.2 Grosvenor Rooms: **American Brew**
London N.W.2 Hogs Grunt: **Masquerade**
London Oxford St. 100 Club: **Jazz Sluts/Holloway Allstars**
London Putney Half Moon: **Hank Wangford Band**
London Rotherhithe Prince of George: **Pete Thomas Jumpin' Jive Band**
London Stockwell The Plough: **Hershey & The 12 Bars**
London Stoke Newington Pegasus: **The Chevalier Brothers**
London Strand Dixiestrand Cafe: **Ken Colyer Band**
London Strand King's College: **The Remarkable Family**
London Woolwich Thames Polytechnic: **Vaguely Divine/Silent Swim**
London W.1 (Bond St.) Embassy Club: **First Blood/The Hollywood Killers**
London W.C.1 New Merlin's Cave: **National Gold**
Loughborough University: **Weapon Of Peace**
Macclesfield Leisure Centre: **The Houghton Weavers**
Maidstone Mid-Kent College: **A Little Westbrook Music (Mike Westbrook, etc)**
Manchester Band On The Wall: **Zephinia**
Manchester Thompsons Arms: **The Floating Adults**
Manchester University Union: **Soma**
Newcastle Dingwalls: **The Truth**
Newcastle Mayfair Ballroom: **Magnum**
Norwich Arts Centre: **Neil Innes**
Nottingham Commodore Suite: **The Tremeloes**
Nottingham Royal Concert Hall: **Robert Palmer**
Nottingham The Asylum: **Clock DVA**
Oxford Pennyfarthing: **Saracen**
Oxford Radcliffe Arms: **Jericho Blues Festival (until Sunday)**
Penzance Winston's Wine Bar: **Kris Gayle & Trio**
Perth Salutations Hotel: **Combo Vitto**
Poole Arts Centre: **Kajagoogoo**
Portsmouth Cowplain Club: **Del Shannon**
Runbourgh (Norfolk) The Hall: **The Papers/The Flying Stenapo's**
Sheffield Dingwalls: **Serious Drinking**
Southampton Kingsland Hall: **Unicorn**
Southport Riverside Club: **Passion Polka**
Stafford Riverside Centre: **Dumpy's Rusty Nuts**
Sunderland Mayfair Ballroom: **Nine 'Play Hendrix'**
Tadcaster Forge Inn: **Excalibur**
Toddington The Angel: **Separate Energy**
Torquay 400 Club: **Kissing The Pink**
Truro William IV: **The Works**
Wallasey Dale Inn: **A Different Motion**
Warrington YMCA: **International Rescue/Conceived In Paris**
Wavendon The Stables: **Kinsey-Dankworth Big Band**
Wimbourne Langton Arms: **Morrokko**
Wokingham Angie's: **The Legendary Luton Kippers**

saturday 28th

Aylesbury Friars: **JoBoxers**
Bathgate Kaim Park Hotel: **Chasar**
Belfast Queen's University: **The Questions/Tracie/Vaughn Toulouse**
Birmingham Aston University: **Kissing The Pink**
Birmingham (Digbeth) The Fantasy: **Kabuki**
Birmingham Fighting Cocks: **Rag Dolls/The Monster Was Me**
Bournemouth Maison Royal: **Morrokko**
Bracknell South Hill Park Arts Centre: **Atlantic Cross**
Bradford Palm Cove Club: **Twentieth Century Hats**
Bradford Prince Arthur: **The Winter Quarters**
Bradford University: **China Crisis**
Brighton Pavilion Theatre: **John Mizarolli**
Bristol Dingwalls: **The Los Enges Soul Revue**
Bristol Granary: **Saracen**
Cardiff Chapter Arts Centre: **Hybrid**
Chasewater Leisure Park, near Walsall: **Blue Image/Sudden Death/Sumo Giants and dozens of other West Midlands bands (for four days)**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks**
Colne Francs: **King Kurt**
Coventry General Wolfe: **The Dancing Did**
Coventry Warwick University: **Trilogy**
Dudley J.B.'s Club: **Steve Gibbons Band**
Durham Fowlers Yard: **Major Accident**
Edinburgh Le Metro: **The Wild Indians**
Edinburgh Playhouse Theatre: **Magnum**
Edinburgh Queen Margaret Drama College: **First Priority**
Edinburgh Square Earth Club at Annabel's: **A.P.B./Combo Vitto**
Glasgow Strathclyde University: **The Truth**
Gt. Yarmouth Big Apple: **Geddes Axe**
Guildford Royal Hotel: **Longpig**
Guildford Surrey University: **Weapon Of Peace**
Hanley The Place: **Heartbreaker**
Hereford Market Tavern: **Afrikan Star**
High Wycombe Nag's Head: **The Nashville Teens**
Hoxton (Norfolk) Village Hall: **The Papers/Hall Flying Stenapo's**
Hull Dingwalls: **Serious Drinking**
Kingston The Royal Charter (lunchtime): **The Trudy**
Leeds Queens Hall: **Saxon/Twisted Sister/Girlschool**
Leicester Coasters: **The Tremeloes**
Leicester De Montfort Hall: **George Melly & The Feetwarmers**
London Brentford Red Lion: **Fast Buck**
London Brixton The Fridge: **Fourteen Karat Soul/Gaz's Rebel Blues Rockers**
London Camden Carnarvon Castle: **Limehouse**
London Camden Dingwalls: **East Side Torpedoes/The Blueberries**
London Camden Dublin Castle: **Ricky Cool/The Rockets**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea Carlos & Johnny's: **Loose Talk**
London Covent Garden Rock Garden: **The Elecric Bluebirds**
London Finsbury Park The Other Club: **Dance On A Telephone**
London Fulham Greyhound: **Le Mat/Doctor & The Medics**
London Fulham King's Head: **John Otway**
London Greenwich The Mitre: **The Legendary Luton Kippers**
London Hammersmith Clarendon Hotel: **The Rough House All Stars**
London Hammersmith Odeon: **Iron Maiden/Grand Prix**
London Kennington The Cricketers: **The Ivory Coasters**
London Kensington Commonwealth Institute: **Aswad/Spartacus R/Abacus**
London Kentish Town Bull & Gate: **Danny & The NoGoodniks/The Blue Sedans**
London Leicester-Square Centre Charles Peguy: **Geoff Castle Quartet/Tim Whitehead**
London Marquee Club: **The Alarm**
London N.4 The Stapleton: **The Reotors**
London N.W.2 Hogs Grunt: **Moonshine**
London Oxford St. 100 Club: **Julian Bahula's Jazz Afrika**
London Putney Half Moon: **Chris Farlowe/Gonzalez**
London Rotherhithe Prince of Orange: **Monty Sunshine/New Era Band**
London Royal Festival Hall: **Ray Charles, his Orchestra & The Raelets**
London Stockwell Old Queen's Head: **Talkover/Makka**
London Stockwell The Plough: **Borderline**
London Stoke Newington Pegasus: **Big Chief**
London Strand Dixiestrand Cafe: **Cambridge City Jass Band**
London Tottenham-Court Rd. The Roebuck: **Michael Horovitz/Pat Condell/John Hegley/Jenny Eclair/Inge Laird/The Housewives**
London Wembley Arena: **Christian Event with Bryn Haworth Band/Dana/Sheila Walsh/Dave Bilbrough Band/Don Thomas etc.**
London W.1 (Bond St) Embassy Club: **Tropical Fish**
Maidenhead The Bell: **Jiff Boy Five/Strange Piano**
Manchester Band On The Wall: **Fuze**
Manchester Middleton Civic Hall: **The Houghton Weavers**
Manchester Portland Bars: **The Propaganda Game**
Manchester The Gallery: **Alexei Sayle**
Manchester Thompsons Arms: **The 3 Johns/Gods Gift**
Manchester University Union: **Beau Leisure**
Newcastle Dingwalls (noon-midnight): **The Dynamite Band/Moonshine/Johnny & The Roccos/Ray Stubbs R&B All Stars**
Newcastle University: **Roman Holliday/21 Strangers**
Newton Aycliffe Recreation Centre: **The Spinners**
Northampton Black Lion: **Crosstalk A/V**
Nottingham Boat Club: **UK Subs**
Nottingham Midland Group: **The Copy**
Oxford Exeter College: **The Monochrome Set Set**
Oxford Merton College: **The Hollywood Killers**
Oxford Pennyfarthing: **Vetos**
Reading Hexagon Theatre: **Radio 1 Disco Special**
Redruth London Inn: **The Works**
Sandwich Lock's: **Turbo**
Sheffield The Hanover: **A Bohemian Situation**
Sheffield The Leadmill: **Ipso Facto**
Southend Cliffs Pavilion: **Dionne Warwick**
St. Albans City Hall: **Motorhead**
St. Austell Cornwall Coliseum: **Kajagoogoo**
Stourbridge Broadway Inn: **The Midnight Ramblers/Power Farm**
Taunton Corfield Hall: **Black Roots**
Tolworth Leisure Centre: **Push**
Tonypandy Naval Club: **Terraplane**
Usk Stardust Rooms: **Frank Ifield**
Washington Biddick Farm Arts Centre: **Jon Strong**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **Splash**
Yeovil The Gardens: **Del Shannon**

sunday 29th

Aberdeen Fusion Ballroom: **Stampede**
Bathgate Kaim Park Hotel: **Solstice**
Birmingham Midlands Arts Centre: **Neil Innes**
Birmingham Railway Hotel: **Sub Zero**
Bradford Manhattan Club: **Zero**
Bristol Exhibition Centre: **Pressure**
Bristol Locarno: **Robert Palmer**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Dudley J.B.'s Club: **The Cornerboys**
Edinburgh Claremont Hotel: **Flatheads/Strawberry Tarts**
Edinburgh Nite Club: **The Truth**
Glasgow Mayfair Club: **Chasar**
Glasgow Star Club: **Crosswires/Silence Of Fear**
Harrow The Roxborough: **Omega Tribe/Mouat The Poet/Malice**
Hetton (Durham) The Club: **Caffrey**
High Wycombe Nag's Head: **The Alligators**

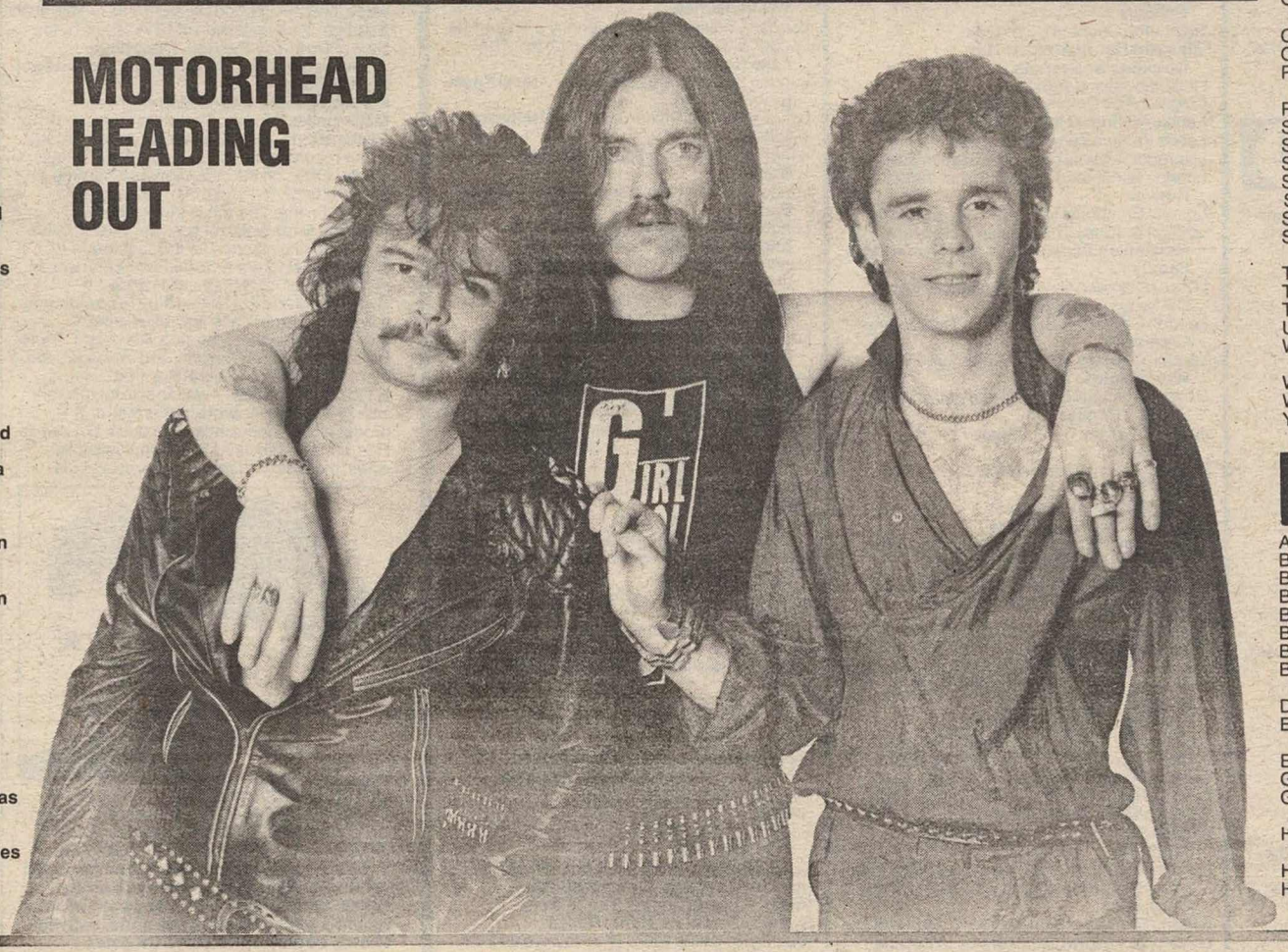
CONTINUES OVER

MOTORHEAD head the list of acts heading out this week, and they headline at Chippenham (Friday), St. Albans (Saturday), Oxford (Sunday), Poole (Monday) and Portsmouth (Tuesday), at the outset of an extensive tour covering all parts of the country . . . Not to be outdone, Icelandic band MEZZOFORTE have an even longer schedule taking in 45 performances, the first six of which are in cabaret at Watford from Monday . . . And in complete contrast, THE SPECIMEN are taking the notorious Batcave on the road, with initial gigs at Glasgow (Thursday), Lancaster (Friday), Leeds (Monday) and Coventry (Tuesday), before returning to the club's London base on Wednesday.

There are a number of special one-off events this week, including TEARS FOR FEARS playing in a huge 4500-capacity marquee on Gt. Yarmouth Racecourse on Friday — and SAXON topping an eight-hour bash at Leeds on Saturday, aided and abetted by TWISTED SISTER and GIRLSCHOOL (the latter, by the way, start their own gig series in Sheffield on Wednesday). In London, there are concerts by the great RAY CHARLES (Royal Festival Hall on Saturday), THE UNDERTONES (Lyceum on Sunday), GARY GLITTER (Hammersmith Palais on Sunday) and the latest Aussie band to register internationally, MIDNIGHT OIL (Lyceum on Tuesday).

Another outfit from Down Under who've been established for considerably longer are the LITTLE RIVER BAND, and they return to the UK for concerts in London (Sunday) and Birmingham (Monday), both with special guest CHRIS REA — who opens his own tour in Derby on Wednesday. And to complete the round-up, WILD WILLY BARRETT is going out on his first full solo tour for almost two years, kicking off in Leicester on Thursday.

MOTORHEAD HEADING OUT



MORE GIG GUIDE

Ipswich Dukes Club: **Airbridge**
Kettering King's Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Leeds Haddon Hall: **The Allies**
London Barnes Bulls Head: **Stan Tracey Quintet**
London Battersea Arts Centre (lunchtime): **Bob Taylor's Full Frontal Rhythm Boys**
London Battersea Nag's Head: **Jugular Vein**
London Battersea The Latchmere (lunchtime): **Wilma Williams & The Combo**
London Brentford Red Lion: **Fast Buck (lunchtime)/Rodeo (evening)**
London Camden Dublin Castle: **The 45's**
London Charing Gross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **The Outer Limits/Sanity Claus**
London Deptford Albany Empire: **Del Shannon/Sonny King & The Sons Of Swing**
London Finchley Torrington: **G.B. Blues Company with Root Jackson**
London Fulham Greyhound: **20-/20 Vision/Red Lorry Yellow Lorry**
London Greenwich Theatre Bar: **Geoff Warren Quartet**
London Hackney Chats Palace (lunchtime): **John Bennett Big Band**
London Hammersmith Clarendon Hotel: **Primary/Lix Helix**
London Hammersmith Odeon: **Little River Band/Chris Rea**
London Hammersmith Palais: **Gary Glitter & The Glitter Band**
London Kennington The Cricketers: **Domino (lunchtime)/Fourteen Karat Soul (evening)**
London Marquee Club: **The Alarm/Agent Orange**
London N.11 Standard Sports Club (lunchtime): **Young Jazz Big Band**
London N.W.2 Hogs Grunt: **Pete Neighbour Band (lunchtime)/Mr. Clean (evening)**
London Oxford St. 100 Club: **Campbell Burnap Quintet**
London Putney Half Moon: **Steve Gibbons Band**
London Rotherhithe Prince of Orange: **Ken Hyett's Good Vibes Band (lunchtime)/Rio Grande Hot Tango Orchestra (evening)**
London Soho Pizza Express: **Mike Pyne**
London Stockwell The Plough: **Brendon Hoban's South London Jam**
London Stoke Newington Pegasus: **Cayenne**
London Strand Dixiestrand Cafe: **Chris Barber Band**
London Strand Lyceum Ballroom: **The Undertones**
London Tottenham The Spurs: **High Roller**
London Walthamstow The Chestnut Tree: **Richard Digance**
London W.1 Portman Hotel (lunchtime): **Terry Lightfoot Band**
London W.C.1 New Merlin's Cave: **Dance Hall Style**
Maidstone Hazlitt Theatre: **Eddie 'Cleanhead' Vinson/Kathy Stobart Quartet**
Manchester Ashton Tameside Theatre: **George Melly & The Feetwarmers**
Manchester Ritz Ballroom: **China Crisis**
Manchester The Gallery: **Alexei Sayle**
Middlesbrough Town Hall: **Magnum**
Newbridge Memorial Hall: **Terraplane**
New Brighton Floral Pavilion: **The Spinners**
Newcastle Playhouse Theatre (lunchtime): **East Side Torpedoes**
Newquay Central Hotel: **The Winners**
Norwich East Anglia University: **Clock DVA**
Nottingham Hearty Good Fellow: **Dawn Trader**
Oxford Apollo Theatre: **Motorhead**
Peterborough Gladstone Arms: **The Plastic Heroes**
Peterlee New Town Football Club: **The Standards/Seconds Out**
Poynton Folk Centre: **Portland Chambers**
Rawtenstall The Volunteers: **The Propaganda Game**
Sheffield Crucible Theatre: **The Howdy Boys**
Sheffield The Leadmill: **Clay Baker & The Texas Honky Tonk Band**
Sheffield The Marples: **UK Subs**
Sheffield Top Tank (all-nighter): **Janet Kay/Winston Reedy**
Stanmore Middlesex & Herts Country Club: **Linda Lewis**
Warrington Parr Hall: **The Tremeloes**
Wigan Jaspers Wine Bar: **Passion Polka**
Wokingham Angie's: **Doug Faraday (lunchtime)/Juvessance (evening)**
Wolverhampton Rugby Club (afternoon): **Sub Zero**

monday 30th

Birmingham Midlands Arts Centre: **Neil Innes**
Birmingham Odeon: **Little River Band/Chris Rea**
Bracknell South Hill Park Arts Centre (lunchtime): **Rotunda Show Band**
Bradford University: **Roman Holliday**
Calstock Tamar Inn: **The Works**
Cardiff St. David's Hall: **Dionne Warwick**
Coventry Walsgrove Club: **Del Shannon**
Dudley Town Hall: **George Melly & The Feetwarmers**
Exeter University: **The Questions/Tracie/Vaughn Toulouse**
Guildford Wooden Bridge: **Larry Miller**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Leeds Warehouse: **The Specimen present The Batcave**
Liverpool The Venue: **UK Subs**
London Barnes Bulls Head: **Sextant**
London Brentford Red Lion: **The 45's**
London Brixton The Ace: **Sugar Minott**
London Brixton The Fridge: **The Blue Rhythm Boys/The Frantix/Luke The Duke**
London Camden Dublin Castle: **Steve Gibbons Band**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Charing Cross Heaven: **Clock DVA**
London Covent Garden Rock Garden: **Neon/Resident Aliens**
London Covent Garden The Canteen: **Paul Milns with Nigel Smith/Terry Stannard/G.T. Moore/Mel Collins (also Tuesday)**
London Fulham Greyhound: **Stunt Kites/The Stills**
London Hammersmith Clarendon Hotel: **The Orson Family**
London Hammersmith Odeon: **Kajagoogoo**
London Kennington The Cricketers: **I.C.Q.**

THE SPECIMEN (or specimens) of the Batcave tour

London Knightsbridge Pizza On The Park: **John Gill & Guests**
London N.W.2 Hogs Grunt: **Safe In Bed**
London N.W.2 The Castle: **Wes McGhee & Friends**
London Oxford St. 100 Club: **Paz/Jim Mullen**
London Putney Half Moon: **The Electric Bluebirds**
London Rotherhithe Prince of Orange: **Malc Murphy Stompers**
London Stockwell Old Queen's Head: **Baby 'n' The Monsters**
London Stoke Newington Pegasus: **The Reactors**
London Stratford Green Man: **Radio Radio**
London Streatham Palm Beach Suite doubling Gillingham Regency Suite: **Push**
London Tottenham-Court Rd. Dominion Theatre: **Robert Palmer**
London W.1 (Maddox St) Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W.C.1 New Merlin's Cave: **Time Dance**
Manchester Ashton Metro Centre: **Magnum**
Manchester Band On The Wall: **Gammer**
Manchester The Gallery: **The Gymslips**
Newcastle Corner House Hotel: **Ray Stubbs R&B All Stars**
Newcastle Dingwalls: **Rega Rega/Warrior/Drifting Robots**
Northampton White Elephant: **Precious Little Idols**
Plymouth Theatre Royal: **Linda Lewis**
Poole Arts Centre: **Motorhead**
Portsmouth Cumberland Tavern: **Unicorn**
Rayleigh Crocs: **Hanoi Rocks**
Stockport Red Lion: **Sore Point**
Swinton Bee Hive Hotel: **Rockin Horse**
Watford Bailey's: **Mezzoforte (for a week)**
Wolverhampton Rugby Club (afternoon): **Sub Zero**

tuesday 31st

Brighton Centre: **Dionne Warwick**
Bristol Dingwalls: **Peter & The Test Tube Babies**
Cardiff Chapter Arts Centre: **Out To Lunch**
Coventry Busters: **The Specimen present The Batcave**
Edinburgh Cochran Club: **Trux**
Glasgow Henry Afrikas: The Dolphins/Snapshots
Hull Dingwalls: **Catch 22**
Kingston The Dolphin: **Twelfth Night**
Lancaster Sugar House: **Kissing The Pink**
Leeds Parkers Wine Bar: **Xero**
Liverpool Pyramid Club: **The Brazier Brothers**
London Battersea The Latchmere: **Jamie Rowan**
London Brentford Red Lion: **The Fugitives**
London Brockley The Brockley Jack: **New Catalonian Slipper Boys/The Remarkable Family**
London Camden Dingwalls: **The London Cowboys/The Gymslips**
London Camden Dublin Castle: **The Swamp Creatures**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Chelsea Carlos & Johnny's: **Big Ancestor**
London Covent Garden Rock Garden: **The Wait/Dancette**
London Fulham Greyhound: **Wrathchild/Facing West**
London Hammersmith Clarendon Hotel: **The B'Zukas/The Lucky Monkeys**
London Hammersmith Odeon: **Kajagoogoo**
London Hammersmith Palais: **Robert Palmer**
London Hornsey King's Head: **Main Avenue Jazzband**
London Kennington The Cricketers: **Playthings**
London Knightsbridge Pizza On The Park: **Keith Nichols & Guests**
London Marquee Club: **Zaine Griff**
London N.W.2 Hogs Grunt: **Don Richardson**
London Oxford St. 100 Club: **The Toy Dolls**
London Putney Half Moon: **Morrissey Mullen**
London Rotherhithe Prince of Orange: **Terry Smith/Dave Suttle Band**
London Soho Pizza Express: **All-Star Jazzband**
London Southgate The Cherry Tree: **Big Chief**
London Strand Dixiestrand Cafe: **Keith Smith's Hefty Jazz**
London Strand Lyceum Ballroom: **Midnight Oil**
London W.1 (Down St.) Gullivers: **A Popular History Of Signs/Roy Hutchins/Richard Strange & René Eyre**
London W.1 (Jermyn St.) Maunkberrys: **Richard Green & The Next Step**
London W.C.1 New Merlin's Cave: **The Electric Bluebirds**
Manchester The Gallery: **Wild Willy Barrett**
Newcastle Corner House Hotel: **Willie Payne Quartet**
Newcastle Dingwalls: **Major Accident**
Nottingham Rock City: **Magnum**
Nottingham Royal Concert Hall: **The Drifters**
Portsmouth Guildhall: **Motorhead**
Reading Fives Bar: **Warm Snorkel**
Richmond (Yorks) Terrace House Hotel: **Roadster**
Sheffield The Hannover: **Bob Gilpin's Inheritance**
Sheffield Limit Club: **The Truth**
Swindon Wyvern Theatre: **Neil Innes**
Tynemouth Park Hotel: **Crawling Chaos/Freak Electric/The Blonde Ethiopian/The Infected**

wednesday 1st

Bannockburn The Tamdhu: **Hey! Elastica**
Birmingham Railway Hotel: **Born Loser**
Bradford "1 in 12" Club at Tickles: **Silent Community/Vermin/Raw/The Convulsions/Self Destruction**
Bradford University: **JoBoxers**
Bristol Dingwalls: **Sugar Minott**
Cardiff Chapter Arts Centre: **Warehouse**
Cardiff Top Rank: **The Test Tube Babies/The Oppressed/Impact**
Derby Assembly Rooms: **Chris Rea**
Edinburgh Nite Club: **Kissing The Pink**
Hanley Victoria Hall: **Magnum**
Huddersfield Polytechnic: **The Gymslips**
Leeds Pack Horse Hotel: **Xero**
London Brentford Red Lion: **Little Sister**
London Brixton Frontline Theatre: **Cafe Cabaret**
London Brixton Ritzy Cinema: **Roy Harper**
London Camden Dingwalls: **Martha & The Vandellas**
London Camden Dublin Castle: **The Zodiacs**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea Carlos & Johnny's: **Expandis**
London Covent Garden Rock Garden: **The Fake Club**
London Deptford Albany Empire: **Alexei Sayle (until Sunday)**
London Fulham Golden Lion: **The Hollywood Killers**
London Fulham Greyhound: **Tredegar/Hit The Bricks**
London Fulham King's Head: **Basils Ballsup Band**
London Hammersmith Clarendon Hotel: **English Accents/Final Seconds**
London Kings Cross Pindar of Wakefield: **Baby Lotion**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Leicester-Square Batcave: **The Specimen**
London Marquee Club: **The Belle Stars**
London Oxford St. 100 Club: **Sammy Rimington Quintet/Waso**
London Peckham Newlands Tavern: **Tokyo**
London Putney Half Moon: **Bob Kerr's Whoopee Band**
London Putney Star & Garter: **Wizz & Simeon Jones**
London Tufnell Park Boston Arms: **Bitelli's Onward Internationals**
London W.C.1 New Merlins's Cave: **Elton Dean's Soft Heap**
Londonderry Orchard Gallery: **Neil Innes**
Newcastle Dingwalls: **The Stockholm Monsters/Darkness In Jive**
New Romney The Seahorse: **Steve Cameo Orchestra/Playing By Numbers/Popstar Willie**
Norwich Gala Ballroom: **The Truth**
Nottingham Midland Group: **One Plus One**
Nottingham Rock City: **China Crisis**
Oxford Apollo Theatre: **Robert Palmer**
Portsmouth Guildhall: **Dionne Warwick**
Sheffield Dingwalls: **Girlschool**
Sheffield George IV Hotel: **Excalibur**
South Woodford Railway Bell: **Original East Side Stompers**
St. Ives Manchester Arms: **Larry Miller**
Stockport Red Lion: **Summerhouse**
Swindon Brunel Rooms: **The Drifters**
Swindon Solitaire's: **Hanoi Rocks**
Wakefield Hellfire Club: **The Flowers Of Evil**

RECORD NEWS EXTRA

BIG-NAME MONTAGE IN MARQUEE COMPILATION

MORE DETAILS have emerged of the four album set called 'The Marquee Collection', issued this weekend by England Records (through Spartan) to mark the London club's 25th anniversary, and featuring numerous bands who have appeared at the venue over the years. Volume 1 (14 tracks) is called 'Classic Tracks' and includes the likes of *Led Zeppelin, Eric Clapton, Elton John* and *The Yardbirds*. Volume 2 (15 tracks) is 'Rock' with *Jimi Hendrix, Ten Years After, Black Sabbath* and *The Animals*, among others. Volume 3 (13 tracks) is 'Intelligencia' and it includes *Marillion, Genesis, Roxy Music, Yes* and *Dire Straits*. And Volume 4 (14 tracks) is 'Pop' featuring *The Stray Cats, Amen Corner, The Troggs, The Move* and *Marmalade*. The albums will be available separately.

● **Under Two Flags,** who've been courted by a number of record labels, have just signed to Beggars Banquet. They'll be recording their debut single in June and, meanwhile, are lining up some London dates.
● New York electronics wizard **Man Parrish** has a new single issued by Polydor on June 3 (7" and 12"), 'Heatstroke'/'ManMade', both tracks taken from his current album. And by coincidence, a four-piece band called **Escape From New York** release their single 'Save Our Love' on the same day and label.
● **Trevor Herion,** previously known as The Fall Out Club, releases his second single for Interdisc this weekend. Produced by Steve Levine of Culture Club fame, and also available as a 12-inch, it is 'Dreamtime'/'Dream Instrumental'. The A-side is taken from his upcoming album.
● German-based **X-Mal Deutschland**, whose debut album 'Fetisch' has been figuring strongly in the indie charts, have a 12-inch single out on 4.A.D. Records this week. Titled 'Qual', it's a remixed version of a track on the LP. The band are currently fixing up some more UK dates in June.
● Guitarist and singer **Patrick Simmons**, a founder member of the late lamented Doobie Brothers, has his debut solo album 'Arcade' issued by Elektra on June 10. It includes Contributions from his former Doobies colleagues, plus Nicky Hopkins (piano), Jude Cole (guitar) and Victor Feldman (keyboards).
● **The Swinging Laurels** have parted company with WEA Records by mutual agreement. They're at present busy writing new material while a new record deal is negotiated.
● **Action Pact** release their debut album and cassette this weekend on Fall Out Records (via Jungle and The Cartel), titled 'Mercury Theatre — On The Air', which refers to the famous Orson Welles radio play about a Martian invasion that many listeners thought was for real. It contains 13 tracks, and retails for a maximum £3.99.
● Oxford trio **Cultural Amenesia** release 'Sinclairs Luck' which is available at £3 (including p&p) from Hearsay and Heresy, 14 Beverley Road, London W4 2LP. The group will soon be playing some dates to promote it.
● The album 'Bloodsuckers' by **Pablo Gad** is issued this weekend on the Burning Sounds reggae label (through Spartan and Jetstar). It's a compilation of eight disco-length titles, most of which have not been generallly available for three years.
● The third **Eek-A-Mouse** album on the Greensleeves label is 'The Mouse And The Man', produced by Linval Thompson. The first 5000 copies include a full colour poster, and it's also available on cassette. One of the titles 'Terrorists In The City' is also issued as a 12-inch single. Release date is next Tuesday (31), and distribution is by Spartan.
● **Georgia II** is a group revolving around girl singer Denise, and she's backed by such renowned musicians as Peter Hamill, Duncan Kilburn and Peter Gabriel's guitarist David Rhodes. Their new single, out this weekend on PRT, is a re-working of the Marianne Faithfull classic 'As Tears Go By'.
● The third and final album in Anagram Records' punk compilation series is out this week, titled 'Punk And Disorderly III — The Final Solution'. It's a collection of 16 indie hits by the likes of **One Way System, The Adicts, Abrasive Wheels, The Exploited, Action Pact** and **UK Subs**.
● **Tom McGuinness** (ex-Manfred Mann, McGuinness Flint and The Blues Band) and **Graham Lyle** (ex-Gallagher & Lyle) emerge as a new recording team this weekend with their single 'Elise', on the independent Cool King label (through Pinnacle). An album called 'Acting On Impulse' follows in mid-June, featuring a new batch of songs by the duo, and gigs are being planned for the summer.
● **The Dossers** are a "Europunk" band whose members hail from England, France, Switzerland and Italy — but they're now living in a Brixton garage! Their first release is a four-track 12-incher featuring 'Red Night', 'Punk Rocker', 'Running Running' and 'Armada', and it's out this week on Secret Records.
● **David Hentschel** — well known for his work with Phil Collins — wrote, performed and produced the theme music to the film *Educating Rita*, currently showing in London. And this week, the Mercury label issues it as a single.

LOTUS EATERS, a duo comprising Peter Coyle and Jerri Kelly, have been signed by Arista and have their debut single out on June 3 — 'The First Picture Of You'/'Lotus Eaters'. The 12-incher contains an extended version of the A-side, plus an extra track called 'Strangers So Far'. They are currently recording some Radio 1 sessions, and will shortly be playing selected UK dates.

● **The 3 Johns,** whose single 'Pink Headed Bug' was issued only recently, now come up with a five-track 12-inch EP called 'Men Like Monkeys'. It's on CNT Productions of Leeds, with distribution by Rough Trade and The Cartel.
● Music For Nations are releasing the third album by **Tank** on June 10, titled 'This Means War' — and on the same day there's the first UK album by **Ratt**, newly signed by MFN, with their name as its title. The label has also signed US hard rockers **Metallica**, who are currently recording their debut album 'No Life Till Leather', for release shortly.
● **Sudeten Creche**, who recently supported Nico on her London dates, have their debut 12-inch single out this week on Illuminated Records — it's called 'Kindergarten'.
● 'The Best Of **Dennis Brown**' is a compilation album on Magnum Force featuring all his hit singles from the '70s. Two new singles from the same source are 'Don't Stop The Bop' by Swiss group **Wet N Wild** and 'Bottle Up And Go' by **Wilko Johnson & Lew Lewis**, the latter on its subsidiary Thunderbolt label.
● **Le Lu-Lu's** have a seven-track cassette available at £1.50 (plus p&p) from P. Walker — to whom payment should be made — Cha Cha Records, 6 Westmorland Avenue, Blackpool, Lancs FY1 5LG. The band, formerly called Mistress, comprises Deeny Gibson (lead vocals, bass and percussion), Andy Pharoah (drum computer and electronics) and Brian Frith (keyboards).
● Four-piece outfit **Red Alert** release their debut album 'We've Got The Power' this week on No Future Records, through Pinnacle and The Cartel. It comes with a printed lyric sheet, and the recommended retail price is £3.99.
● Two new singles on the Sexual Phonograph label are 'Animals In Lipstick' by **Blitzkrieg** (formerly with No Future Records) and 'Be My New York Doll' by **Xpozez** (formerly with Red Rhino). Distribution is by Backs and The Cartel.
● Empire Records (through Spartan) have reissued the version of the old Cliff Richard hit 'Summer Holiday' by **As Seen On TV**. There's no official word as to who is really singing it, and Empire have denied (for legal reasons, they say) that it's Bryan Ferry and Lorraine Chase.
● **Wicked Kitchen Staff** have their first mini-album released next week by Shout Records. It's called 'Debbie Grills Pulls Her Socks Up', and it should sell for a maximum £2.99. Distribution is by Pinnacle and The Cartel.

PETE BURNS of Dead Or Alive

● Newly signed by Epic, Liverpool band **Dead Or Alive** have their debut single out this weekend, 'Misty Circles' coupled with an instrumental version of the same title. There's also a 12-inch format with a bonus track titled 'Selfish Side'.
● This week sees the release of the second album by **Blitz** titled 'Second Empire Justice' on Future Records, and the debut LP by **Attak** called 'Zombies' on No Future Records. Both are distributed by Rough Trade and Pinnacle.
● **Paul Young's** new single, issued by CBS this week is his version of the Marvin Gaye classic 'Wherever I Lay My Hat'. The B-side is 'Broken Man', and there's also a 12-inch format with an extra track called 'sex' — which, for some reason, doesn't have a capital letter!
● A new **Matt Fretton** single called 'It's So High' is out this week on Chrysalis, coupled with 'Love's Sad Memory'. The 12-inch format carries an extended version of the A-side, as well as the shortened seven-inch version.
● **Witchfynde** have their third album 'Cloak And Dagger' released by Expulsion Records on June 20. It contains 11 new compositions and has taken over a year to make. It's also available as a limited edition picture disc.
● Canadian four-piecee **Anvil** have their third album 'Forged In Fire' released this weekend, to coincide with their UK appearances — at Saxon's show in Leeds this Saturday, and as special guests in Motorhead's tour. The LP is on Attic Records, through Pinnacle.
● **Cozy Powell** — formerly with Rainbow, and now drumming with Whitesnake — releases his second album for Polydor this week. It's called 'Octupus', though it bears no relation to the new James Bond movie of almost the same title.

TENTH BIRTHDAY CUTS ON VIRGIN LP PRICES

VIRGIN celebrate their tenth birthday by making ten of their most successful albums available at their original prices, and this holds good for the whole of June. The LPs in question are 'Never Mind The Bollocks' by *The Sex Pistols* (£2.99), 'Tubular Bells' by *Mike Oldfield* (£2.49), 'Phaedra' by *Tangerine Dream (£2.29)*, 'L' by *Steve Hillage* (£2.99), 'Dread Beat 'n Blood' by *Linton Kwesi Johnson* (£2.49), 'The Frontline Sampler' by *Various Artists* (69p), 'Are We Not Men?' by *Devo* (£3.49), 'Face Value' by *Phil Collins* (£3.69), 'Penthouse & Pavement' by *Heaven 17* (£3.99) and 'Dare' by *The Human League* (£3.99).

LIVE ADS (01-261 6153)

FINAL SOLUTION PRESENTS

THE SPECIMEN

WITH

ALIEN SEX FIEND

SEX BEAT + TEST DEPT

9-30 PM, MONDAY, JUNE 6TH

IN Heaven

THE ARCHES, VILLIERS STREET, WC2

ADVANCE TICKETS £3.50 FROM LONDON THEATRE BOOKINGS 439 3371, PREMIER BOX OFFICE 240 2245, KEITH PROWSE 836 2184, ALBEMARLE 283 9261, STARGREEN 437 5282, ROUGH TRADE, ROCK ON & THE CAGE (GEAR MARKET) OR ON THE NIGHT

BOGART'S DISCOTHEQUE NIGHT CLUB
CORNER OF EASTCOTE LANE AND ALEXANDRA AVE
SOUTHHARROW, MIDDLESEX, TELEPHONE 01-422 2067
EVERY TUESDAY STARTING 31st MAY 1983
THE ULTIMATE LONDON NIGHT OUT

THE TUESDAY CLUB

FEATURING UP ON THE WHEELS OF STEEL
CAPITAL RADIO'S YOUNGEST DJ
★GARY CROWLEY★
PLUS SPECIAL GUEST STARS & VIDEOS
LICENSED BAR 9PM – 1AM
DANCE OR DON'T COME

KENNEDY STREET ENTERPRISES present

CROSBY STILLS & NASH

SATURDAY JULY 9 at 8pm
NATIONAL EXHIBITION CENTRE
BIRMINGHAM

Tickets: £8.50, £7.50, £6.50

By post from Crosby, Stills & Nash Box Office
P.O. Box 4, Altrincham, Cheshire, WA14 2JQ.
Please send cheques and postal orders payable to Kennedy Street Enterprises and S.A.E. or by personal application from N.E.C. Box Office and the following agents:-*

CYCLOPS SOUND BIRMINGHAM
PICCADILLY RECORDS MANCHESTER
H.M.V. WOLVERHAMPTON H.M.V. LEICESTER
APOLLO THEATRE COVENTRY
WAY AHEAD NOTTINGHAM WAY AHEAD DERBY
MIKE LLOYD RECORDS NEWCASTLE-UNDER-LYME
MIKE LLOYD RECORDS HANLEY LOTUS RECORDS STAFFORD
*Agents subject to booking fee

WILF A. WALKER FOR BLACK PRODUCTIONS PRESENTS

RIP RIG + PANIC

SAT 4 JUNE/7.30
COMMONWEALTH INSTITUTE HIGH ST. KEN

OLIVER LAKE

JUMP UP

DBC

TICKETS £4.00 FROM: ADVANCE BOX OFFICE (229 2402) 602-3003/603 4535 Ex2290) / PREMIER BOX OFFICE (240 2245) DUB VENDOR / RYTHMN RECORDS / KEITH PROWSE (836 2184) LONDON THEATRE BOOKINGS (439 3371) / ROUGH TRADE

HAMMERSMITH ODEON

Derek Block presents

Weather Report

Thursday 2nd & Friday 3rd June
7.30pm
TICKETS £6 £5 £4
FROM BOX OFFICE 01-748 4081
LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE AND USUAL AGENTS

CROCS
19-23 High St, Rayleigh, Essex
Tel:- Rayleigh (0286) 770003
BANK HOLIDAY SPECIAL
LIVE

HANOI ROCKS

+ D.J. The Amazing Fatman
Monday 30th May Doors 8.00-1.00
Admission £3.00

THE Venue
160–162 Victoria Street, London SW1E 5LB
Tel 828 9441
Doors Open 8pm. Main Band on at 9.30pm.
Tickets only available from Virgin Megastore 14 Oxford St, W1 Tel: 631 1234

Wednesday 25th May & Thursday 26th May	MINK DE VILLE	£4.20
Friday 27th May & Saturday 28th May	VENUE SPECIAL CLUB NIGHT 10-3.	£3.00
Thursday 9th June	CHRIS REA	£3.70
Friday 10th June	STEVE HARLEY + The Bloomsbury Set – Cindy & The Saffrons	£4.70
Wednesday 20th July & Thursday 21st July & Friday 22nd July	ROY AYERS	£5.20

Open every weekend till 3.

---

the Rockgarden entertainment

Poetry & fiery verses from:

JOOLZ & NEW MODEL ARMY

Thu 26: Joolz delivers her own-wave poetry, a "potent mix of humour, politics & aggression." Time Out.
NMA are "the fizz & intelligence of The Buzzcocks, the cascading pop of the Skids or Banshees." NME.

A NIGHT OF COMEDY AND MAYHEM WITH:

Fri May 27. TV-AM Benefit.
David Rappaport; Jim Barclay; John Hegley; Wendy Bonaventura; The Wild Girls; Fascinating Aids + Guests.
Two shows at 8pm & Midnight

Can Deptford cowboys sing the blues?

the Electric Blue Birds

Sat May 28:
"Rooted in R & B but edge towards funk...cajun/country. Expert, eclectic and good time." Said Time Out. Plus Restless Elements, fresh up and playing estimable jazz-funk.

Sun May 29: The Outer Limits + Sanity Claus

Mon May 30: Neon + Resident Aliens

Tue May 31: The Wait + Dancette

Wed Jun 1: 7.30 pm - 10 pm Dance on a Telephone

The FAKE CLUB

Wed Jun 1: Music & events. From 10pm to 3am. Admission £3.00

Strong, lyrical, classy pop

the High Fives

Thu Jun 2
"Positive, very 80's pop played with controlled power ...A live set where every song is a potential hit," predicted NME.

---

music venue:- IS OPEN 8-00P.M. till about 2-00A.M. MON. THRU THURSDAY • 8-00P.M. till 3-00A.M. FRIDAY & SATURDAY AND 7.30P.M. till 12 MIDNIGHT ON SUNDAY. SET TIMES ARE USUALLY 10P.M. & 11P.M. - WEEKENDS ITS 30mins LATER • IT'S A GOOD IDEA TO PHONE BEFORE SETTING OUT TO CONFIRM THE ABOVE INFO! THERE'S A BAR, COCKTAILS, RECORDS, VIDEOS AND DANCING YOU HAVE TO BE 18 OR OVER • **restaurant:-** OPENS 12-00 MIDDAY till 2-00A.M. MON to WEDNESDAY • TILL 3-30A.M. ON THURSDAY FRIDAY AND SATURDAY AND UNTILL MIDNIGHT ON SUNDAY **note:** YOU GET UP TO **60% off** ADMISSION TO DOWN-STAIRS IF YOU EAT FIRST IN OUR RESTAURANT • WE'RE ON THE CORNER OF KING AND JAMES STs. OLD COVENT GARDEN WC2.

01-240-3961

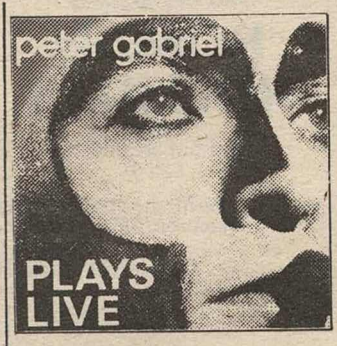
THIRD WORLD—MUSICAL YOUTH
RITA MARLEY—STEEL PULSE
DENNIS BROWN & MANY MORE

See Them At

REGGAE SUNSPLASH

MONTEGO BAY—JAMAICA

29th June—2nd July
Flights and Two Weeks accommodation from as little as
£399 per person
for full details Ring
ATLAS CARIBBEAN
Stevenage (0438) 61191
(ABTA)



THE WAREHOUSE CLUB

19/20 Somers St, Leeds 1. Phone 468287

Thursday 26th May: SWAMP CHILDREN + 52nd Street	Thursday 2nd June: MUSIC FOR PLEASURE
Monday 30th May: 'BATCAVE' featuring SPECIMEN + ALIEN SEX FIEND + D.J.	Tuesday 7th June: HOWARD DEVOTO

LATE BAR 9-2a.m Sunday Gigs doors open 7.30p.m-10.30p.m.

HEAVY METAL ROCK EXTRAVAGANZA

Sherwood Rooms — Nottingham
Friday 3rd June (7.30pm—2.00am)
Late Bar

BUDGIE
LIMELIGHT
SHYWOLFE : HELL

Graham Neale's Radio Trent Castle Rock Show
Tickets £3 (or pay at door) available from SELECTA DISC — REVOLVER — WAY AHEAD — VIC BOX — SHERWOOD ROOMS

HAWKWIND

IN CONCERT PLUS SUPPORTS

CRICKET-ST-THOMAS
NR. CHARD, SOMERSET.

SAT 4TH JUNE

TICKETS £5-00 FROM MINKARM LTD OXLIP OR AT GATES
PLEASE ENCLOSE SAE HEATH HOUSE WEDMORE SOMERSET.
GATES OPEN AT 10am

THE GREYHOUND

175 FULHAM PALACE ROAD, W.6

Thursday 26th May	OUTBOYS + Fall Out	£1.25
Friday 27th May	THE SCREAMING LOBSTERS featuring Paul Fox + The Satellites	£2.00
Saturday 28th May	LE MAT + Doctor & The Medics	£1.50
Sunday 29th May	20/20 VISION + Red Lorry Yellow Lorry	
Monday 30th May	Criminal Damage Records THE STUNT KITES/THE STILLS	£1.25
Tuesday 31st May	WRATHCHILD + Facing West	£1.50
Wednesday 1st June	TRADEGAR ex. Budgie ex. Groundhogs + Hit The Bricks	£1.50

DINGWALLS
RHYTHM 'N' BOOZE

Camden Lock, Chalk Farm Road, London NW1 267-4967

LONDON

THUR 26	HERE & NOW
FRI 27	TOKYO OLYMPICS INTERNATIONAL RESCUE
SAT 28	EAST SIDE TORPEDOES
MON 30	CLOSED—BANK HOLIDAY
TUES 31	LONDON COWBOYS THE GYMSLIPS
WED 1	MARTHA REEVES & THE VANDELLAS
THUR 2 FRI 3	SIR DOUGLAS ★ QUINTET ★
SAT 4	ROMAN HOLIDAY

HULL

FRI 3	Dr. FEELGOOD
SAT 4	BAD BRAINS
WED 8	SUGAR MINOTT
THUR 9	★ WILKO ★ JOHNSON & LEW LEWIS
WED 16	KISSING THE PINK

NEWCASTLE

Waterloo St, City Centre, Newcastle Upon Tyne Tel. 0632 324156

THUR 26	MARTHA REEVES & THE VANDELLAS
FRI 27	THE TRUTH THE CLIMB
SAT 28	DYNAMITE BAND MOONSHINE JOHNNY & the ROCCOS RAY STUBBS All STARS
TUES 31	MAJOR ACCIDENT
THUR 2	GIRLSCHOOL
FRI 3	HERE & NOW
SAT 4	Dr. FEELGOOD
TUES 7	KISSING THE PINK
THUR 9	SUGAR MINOTT

HULL

38-46 George St, Hull Tel. 0482 20048

THUR 26	THE TRUTH
FRI 27	THE CITY DRONES
SAT 28	SERIOUS DRINKING
THUR 2	★ JOHN ★ COOPER ~CLARKE

BRISTOL

The Pithay, All Saints St, City Centre, Bristol. Tel. 0272 294312

THUR 26	CLINT EASTWOOD & GENERAL SAINT
FRI 27	JUICE ON THE LOOSE + ELECTRIC BLUEBIRDS
SAT 28	THE LOS ENGES SOUL REVUE
MON 30	CLOSED—BANK HOLIDAY
TUES 31	PETER & the TEST TUBE BABIES
WED 1	SUGAR MINOTT
THUR 2	MARTHA REEVES & THE VANDELLAS
FRI 3	BAD BRAINS
SAT 4	JAGUAR

SHEFFIELD

Unit 3, Furnival House, Furnival St, Sheffield Tel. 0742 21807

THUR 26	LONDON COWBOYS THE GYMSLIPS
FRI 27	SERIOUS DRINKING
SAT 28	CHRIS BARBERS JAZZ & BLUES BAND
WED 1	GIRLSCHOOL
THUR 2	Dr. FEELGOOD
	—COMING SOON—
WED 8	CHRIS REA
THUR 9	MEZZOFORTE
FRI 10	WILKO JOHNSON & LEW LEWIS

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

MAY
26,27,28 Iron Maiden
27 Certain Ratio
28 Aswad
29 Little River Band
29 Gary Glitter
29 The Undertones
30 Clock DVA
30 Sugar Minott
30 Kajagoogoo
31 Robert Palmer
31 Midnight Oil

JUNE
2 Robert Palmer
2,3 Weather Report
4 Rip, Rig & Panic
4,5 Motorhead
5 Jim Davidson, Chas & Dave
7 China Crisis
7 Magnum
10 Steve Harley
11 Shriekback
12 Anti-Nowhere League
17-19 Glastonbury Festival
18 Al De Meola
19 Eddie Grant
19,20 Al Jerome
24,25 Curtis Mayfield
27 Rod Stewart
27 Big Country
27,28 King Sunny Ade
28 Residents
29 Warren Zevon
30 Mezzaforte

JULY
1,2 George Benson
4,5 Bauhaus
9 Peter Gabriel
9,10 Men at Work
11 The Damned
11 Stevie Winwood
11,12,13 Crosby Stills & Nash
18 Echo & The Bunnymen
22 Mike Oldfield
31 Killing Joke

SEPTEMBER
19-22 Kid Creole

OCTOBER
6,7 Depeche Mode

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED
PERSONAL CALLERS WELCOME
SEND S.A.E. FOR FREE LIST OF LONDON GIGS

LONDON THEATRE BOOKINGS
5 Shaftesbury Avenue W.1 Phone 439 3371
Open Sundays 11.00 a.m.-5.00 p.m. for Telephone Credit Card Bookings

---

MCP presents

motorhead
ANOTHER PERFECT TOUR

Plus Special Guests **ANVIL**

ODEON THEATRE, HAMMERSMITH
SAT/SUN 4th/5th JUNE 7.30p.m.
Tickets £5.00 £4.50 £4.00 Available from B/O Tel: 01748 4081 LTB Keith Prowse Premier & Albermarle

---

Metro
ASHTON-UNDER-LYNE
MANCHESTER
061-330 1993

Monday 30th May — Tickets £3.00
MAGNUM
Saturday 4th June — Tickets £3.00. £3.50
JoBOXERS
Tuesday 7th June — £3.00 Adv
GIRLSCHOOL

Tickets available from Box Office, Piccadilly Records & Paperchase Manchester B.F.

BROADWAY
Clarendon Hotel,
Hammersmith Broadway W6

Thursday 26th May — £1.00
BARNEY'S 50's DISCO
Friday 27th May — £1.50
THROWING STONES/ VITALE VOICE
Saturday 28th May — £1.50
THE ESCALATORS
+ Fear
Sunday 29th May — £1.00
PRIMARY
+ Lix Helix
Monday 30th May — £1.00
THE ORSON FAMILY
+ Support
Tuesday 31st May — £1.00
THE B'ZUKAS
+ The Lucky Monkeys
Wednesday 1st June — £1.50
ENGLISH ACCENTS
+ Final Seconds
Real Ale Served 7.30pm — 11.00pm

FAC 51
THE HAÇIENDA

Thursday 26th May
ROBERT PALMER
Thursday 2nd June
BATCAVE
Thursday 9th June
HEY ELASTICA!
Thursday 16th June
FUNBOY THREE
Friday 17th June
HUNTERS & COLLECTORS
Wednesday 22nd June
CURTIS MAYFIELD

11-13 WHITWORTH ST., WEST, MANCHESTER
061-236 5051

KINGS HEAD
4 FULHAM HIGH ST: 736 1413

Wednesday 25th May — £1.00
BASILS BALLS UP BAND
Thursday 26th May — £1.00
SPAIN
Friday 27th May — £2.00
RICKY COOL
Saturday 28th May — £2.50
JOHN OTWAY BAND
Sunday 29th May — £1.00
SNATCHER
Monday 30th May — £1.00
GRUBSTREET
+ V8
Tuesday 31st May — £1.50
SOFT HEAT
Featuring Elton Dean

Tuesday Night is comedy night at

THE MAZE CLUB!

If you've got the gift of the gab and can make people laugh, then contact us now for our amateur comedy night at:

THE MAZE
47 FRITH ST., W1
Tel: 01-439 0747

U.B.U. ENTERTAINMENTS PRESENTS at BRADFORD UNIVERSITY

Saturday 28th May
CHINA CRISIS
+ support
Great Hall
£3.00 Adv £3.50 door

Wednesday 1st June
JoBOXERS
+ guests
Communal Building
Bar Til Midnite
£2.00 Adv £2.50 door

Monday 30th May
ROMAN HOLLIDAY
+ support
Communal Building
£2.00

Monday 6th June
THE TRUTH
+ support
Communal Building
£2.00 Adv £2.50 Door

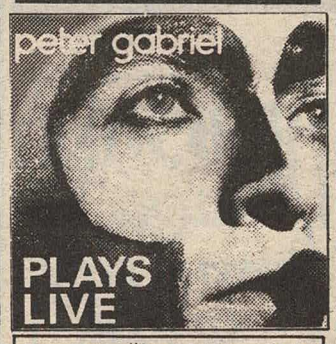
Tickets for the above events are available from Bostocks Records (BFD) Union Shop on campus or by post.
ENQ (BFD) 734135.
Open to the public. No Dress Restrictions.

WILF A. WALKER FOR BLACK PRODUCTIONS PRESENTS
Curtis Mayfield
FRI/SAT 24/25 JUNE 7.30
COMMONWEALTH INSTITUTE / HIGH ST. KEN
+ DBC
+ SUPPORT
TICKETS £5.00 FROM: ADVANCE BOX OFFICE
(229 7493/602 3063/603 4535 Ex228) /
LONDON THEATRE BOOKINGS (439 3371) /
PREMIER BOX OFFICE (240 2245) /
KEITH PROWSE (930 2104) /
ROUGH TRADE RECORDS /
RYTHMN RECORDS / DUB VENDOR

ROCK CITY
Talbot Street, Nottingham
Tel: 0602 412544
Open 8pm—2am

Tuesday 31st May — £3.00 Adv
MAGNUM
Wednesday 1st June — £3.00 Adv
CHINA CRISIS
Tuesday 7th June — £2.50 Adv
RAVEN
+ JAGUAR
Wednesday 8th June — £3.00 Adv
JoBOXERS
New date — original tickets still valid
Monday 13th June — £2.00 Adv
MIDNIGHT OIL
+ THE EUROPEANS

Must be over 18 years of age. Tickets from Rock City Box Office. Selectadisc Victoria Box Office, Nottingham — Re-cords & Way Ahead Derby — Revolver, Mansfield — Pride, Newark — Mirage, Leicester. The Box Office, Lincoln — or by post from Rock City enclosing S.A.E.

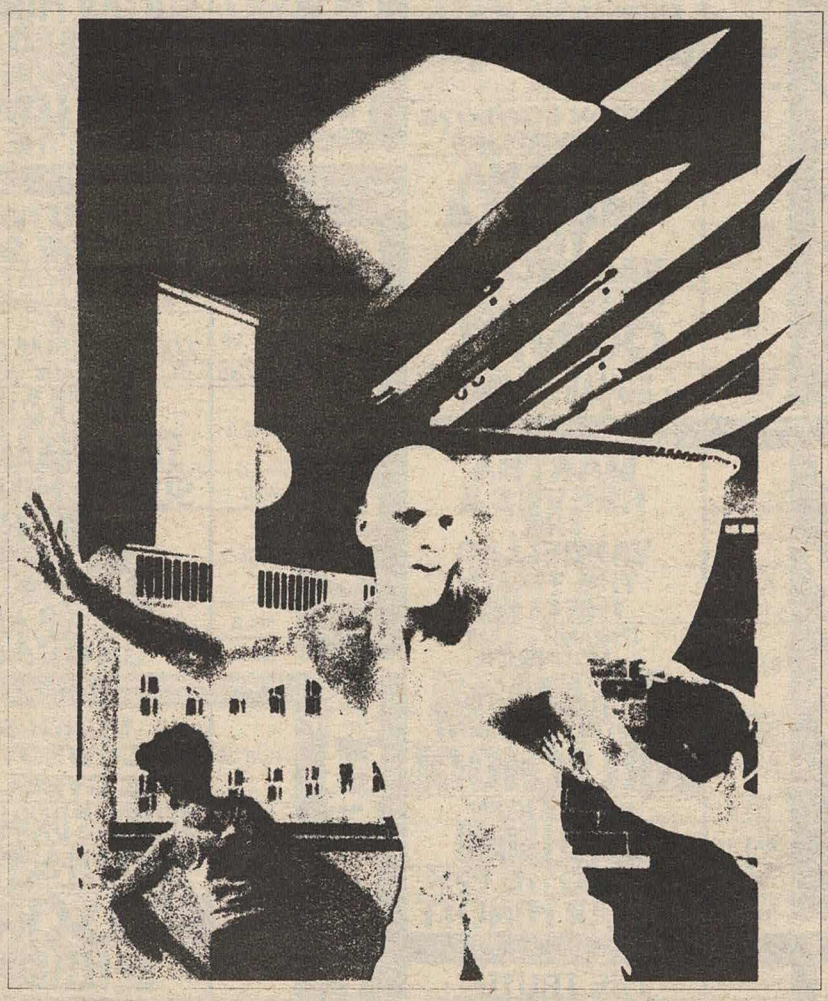


HOPE & ANCHOR
PRESENT

25 Wed — £1.50
PRIMARY
26 Thur — £1.50
TURKEY BONES AND THE WILD DOGS
27 Fri — £1.50
BRIGANDAGE
28 Sat — £1.50
SMALL WORLD
29 Sun — £1.25
THE EXOCETS
31 Tues — £1.50
URBAN SHAKEDOWN
2 Thur — £1.50
THE PRISONERS
Why Not Drink In A Nuclear Free Zone?

UPPER STREET, ISLINGTON. TEL. 359 4510

☮ A CND BENEFIT ☮
MIDNIGHT OIL



LYCEUM, STRAND
TUES. 31st MAY at 7.30 pm.
SPECIAL GUESTS *THE EUROPEANS*
TICKETS: £3.50 (Inc.VAT) from Lyceum Box Office, Tel: 836 3715 LTB, Premier, Keith Prowse, Albermarle (Subject to booking fee) (NO UNDER 16's ADMITTED)

OUTLAW Ballroom 21-7-82

01-485 9006

ELECTRIC BALLROOM
SAT, 11th JUNE — DOORS 8. PM

SHRIEKBACK
MAXIMUM JOY £3
URBAN SHAKEDOWN

Tickets £3
BY Post [P.O. + SAE.] - Electric Ballroom, 184 Camden High St OR. Rock On, L.T.B - Premier CAGE + Rough Trade

---

DAVID BOWIE LIVE
9th June
PARIS

£55 includes:-
—Travel to & from Paris by Luxury Coach
—Tickets for the concert
—Full day in Paris
—One nights accommodation and breakfast
For further details please contact
BTL PROMOTIONS
I.B.C. HOUSE, 1 MORTIMER ST, W1
01-637 5277

Hell Fire Club
Heppys, Radcliffe Place, Wakefield

EGS PROMOTIONS

FLOWERS OF EVIL

Wed. 1st. June - 8 p.m. - Tel. - 0924 - 383328

THEATRES

TOYAH
WILLCOX
TRAFFORD
TANZI
by Claire Luckham
"A Smash Hit should be seen at all costs" Time Out
"A Marvellously gutsy piece of popular theatre . . . it's very funny" City Limits
"The most splendid, dynamic piece of raucous musical entertainment since the Rocky Horror Show" D Mail
MERMAID Theatre
01-236 5568

CHERRY HINTON HALL GROUNDS — WEEKEND OF 29-30-31 JULY 1983

CAMBRIDGE FOLK FESTIVAL 17th

PROMOTED BY CAMBRIDGE CITY COUNCIL AMENITIES AND RECREATION COMMITTEE — SPONSORED BY JAMES PRINE BREWERY LTD ROPER CATERING GUINNESS HP BULMER LTD

THE MARIA MULDAURE BAND	ROARING JELLY
THE STRAWBS	BRIAN PATTEN
STEPHANE GRAPPELLI	ROGER McGOUGH
JOHN FAHEY	COSMOTHEKA
THE FUREYS AND DAVEY ARTHUR	ERIC ANDERSEN
QUEEN IDA	THE OYSTER BAND
ALEXIS KORNER	THE DOONAN FAMILY
PETER ROWAN	CILLA FISHER & ARTIE TREZISE
FLACO JIMENEZ	SHEP WOOLLEY
TEX LOGAN	CARYL P. WEISS
JOHN HAMMOND	GILLIE McPHERSON
RICHARD DIGANCE	DAVE PEABODY
ALISTAIR ANDERSON	BOB HALL
(STEEL SKIES)	BOB GREENWOOD
STEVE YOUNG	KEVIN SEISAY
FRED WEDLOCK	RONNIE & JOHNNY

(Subject to contracts and work permits)

BARCLAYCARD VISA — Buy it with Access

TICKETS: Weekend £15: Saturday £8: Sunday £8
Camping 75p per person
Tickets are only available from the Cambridge City Box Office, Lion Yard, Cambridge. For Booking Form telephone Cambridge 358977 ext. 342.
Cheques made payable to Cambridge City Council

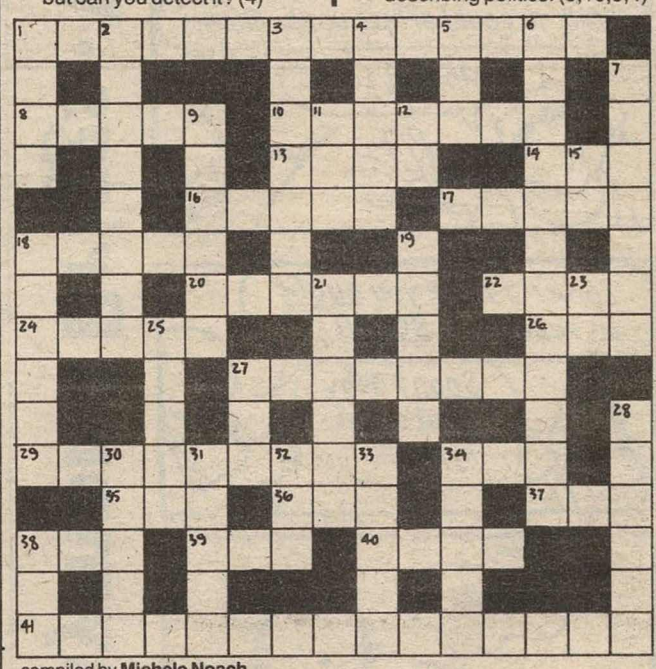
GLC A FESTIVAL FOR JOBS

To Welcome the 1983 People's March For Jobs
SATURDAY JUNE 4TH—NOON TILL 8.00 PM
CRYSTAL PALACE CONCERT BOWL SE19
Featuring
CLINT EASTWOOD & GENERAL SAINT
PAULINE BLACK
AMAZULU
SEMBA TROPICAL
The Angolan Music Sensation
First British Appearance
THE NUCLEAR REGULATORY COMMISSION
From Tennessee, First British Appearance
SPARTACUS R.
FLYING PICKETS
Plus Surprise Guests & Childrens events.
How to get there: Crystal Palace Park:
Buses 2b, 3,12,12a, 63,108b,122,137,157, 227, 249.
British Rail, Crystal Palace or Penge West.
Free Car Parking—Sports Centre Entrance.
ADMISSION FREE
GLC Working for London and Peace
279

NME XPRESS

CLUES ACROSS

1. Peter's scientific wonders that make your skin creep. (4,4,6)
8. Part of one of Raw Deal's cruisers, also known as Acme Sewage Co. (5)
10. Will 'The Hunger' be this sort of movie? (5,2)
13. The curse of 17 Across? (4)
14. 'Shine On You Crazy Diamond' was reputedly about this chap. Nothing to do with liquor marts. (3)
16. Er, this is going to be easy. The uncoloured half of the band very much involved with the above clue. See. (5)
17. A claim to kill from the Microbes. (5)
18. What Haley was, although he wasn't really. (5)
20. Another Bowie, one in a line of great musicians. (6)
22. *"He left his footprints by the garden —"*, very recent hit, but can you detect it? (4)
24. Cash not credit for Machiavelli Charles. (5)
26. Underage listeners from Birmingham a while ago. (3)
27. A vehicle fit for a prince. (8)
29. *Brideshead* must have really got to the Sex Gang Kiddies. (9)
34. A gadget already out of fashion. Such is the ever-quickening pace of culture. (3)
35. Brain surgeons on a diet from yesteryear. (1,1,1)
36. What the cars did to Paris, in Australia and on celluloid. (3)
37. Printer's measurements. (3)
38. The cream in Godley's coffee. (3)
39. Have a go-go at finding what's missing from Stein. (3)
40. Romeo —, American West coast band. Reminiscent of Hell? (4)
41 + 7D. There's no new Joy in describing politics. (5,10,3,4)



compiled by **Michele Noach**

CLUES DOWN

1. Spandau Ballet are a pain. Or false. (4)
2. A preserved example of Batcave sound. (8)
3. Wham misbehavin'. (3,4)
4 + 28D. Sunglasses for the very paradoxical Blancmange. (5,6)
5. *Good —, Mr Chips.* Easy as pie. (3)
6. American buildings are renowned for doing this in Berlin, and in German bitte. (12)
7. See 41A
9. How he was killing Roberta, verbally. (6)
11. Mr Kinks, or is it Mr Hynde now? (3)
12. Go ga-ga over Alan and miss half the point. (2)
15. Yas, as in get them out. (2)
18. Band members doubling up as cigarettes. (6)
19. Triple hep'n'one of Scritti's colours. (5)
21. A sore band from the late '70s, pretty complex. (6)
23. Somewhere twixt a single and an album. (1,1)
25. *"All men are —, but some are more — than others"*, famous quote from Richard Branson. (5)
27. Bowie's people, Al's year. (3)
28. See 4D.
30. Nine's relative position to zero, as seen on *The Young Ones.* (5)
31. The point behind Kirk's fate. (5)
32. Curtis, who never made it to 'Blue Monday'. (3)
33. Will Sweet Dreams give up? (5)
34. Once with a King, then with the league — but not human. (5)
38. A cautious part of Debbie doing a real service to Costello. (3)

LAST WEEK'S ANSWERS

ACROSS: 1. Mental As Anything, 10. Nick Cash, 12. Christine, 13. Creatures, 14. Coming Up, 16. Rare, 18. Clash, 20. Mirror, 21. Out, 22. Kim, 23. Envy, 24. Story, 27. Bolan, 28. Gas, 29. Israel, 30. Theme, 33. Chop, 34. Styx, 36. Emma, 38. Drug, 44. Onion Song, 45. Not Fade Away, 46 + 17A. Joan Of Arc.

DOWN: 1. Monochrome Set, 2. Nuclear Device, 3. ABC, 4. Schoener, 5. Nice, 6. Terror Couple, 7. Instinction, 8. Going Back, 9. Help, 11. Aquarius, 15. Barry Blue, 19. Homosapien, 25. Terry, 26. Lies, 28. GBH, 31 + 41A. Hard To Handle, 32. Wah, 33. Can, 35. Third, 37. Money, 39. Golf, 40. I Saw, 42. Auto, 43. Dion.

THE CAVE
NEW MERLINS CAVE
MAGERY STREET., LONDON WC1

Thursday 26th May £1.50
BILL HURLEY'S BLUEBERRIES
+ Throwing Stones
Friday 27th May £1.00
NATIONAL GOLD
+ Relay
Sunday 29th May £1.00
DANCE HALL STYLE
Monday 30th May £1.00
TIME DANCE
+ Drink On Cake
Tuesday 31st May £1.00
ELECTRIC BLUEBIRDS
Thursday 2nd June £1.50
DIZ & THE DOORMEN

This 6 x 1 advertisement on the **LIVE PAGE** costs only **£36** and will be seen by over **One Million people.** Ring **01-261 6153** for details.

MONSTERS OF ROCK

DONINGTON PARK
SATURDAY 20th AUGUST
Tickets are now available from the following outlets :-

ABERDEEN: Other Record Shop	LIVERPOOL: Penny Lane Records.
BEWDLEY: Greyhound Records	MANCHESTER: Piccadilly Records Agency
BIRMINGHAM: Cyclops Records	MANSFIELD: Revolver Records
BLACKBURN: King Georges Hall	MIDDLESBROUGH: Hamiltons
BRADFORD: Bostocks Records	NEWCASTLE UNDER LYME: Mike Lloyd
BRIGHTON: Subway Records	NEWCASTLE UPON TYNE: City Hall
BRISTOL: Virgin Records	NOTTINGHAM: Select a Disc
BURTON: R. E. Cords	OXFORD: Apollo Theatre B/O
CARDIFF: Spillers Records	PETERBOROUGH: Wirrina Stadium
CARLISLE: Pink Panther Records	PLYMOUTH: Virgin Records
CHESTER: Penny Lane Records	POOLE: Setchfields
COVENTRY: Apollo Theatre B/O	PORT TALBOT: Derricks Records
DERBY: R. E. Cords	PRESTON: Guild Hall B/O
EDINBURGH: Playhouse Theatre B/O	READING: Lazer Recordscords
GLASGOW: Apollo Theatre	SHEFFIELD: Virgin Records
GLOUCESTER: Leisure Centre	SOUTHAMPTON: Virgin Records
GOOLE: Peter Hall Music Shop	SUNDERLAND: Spinning Disk
HULL: Gough & Davy	SWANSEA: Derrick's Records
IPSWICH: Gaumont Theatre	SWINDON: Kempster & Sons Shop
LANCASTER: Ear 'ere Records	WAKEFIELD: Record Bar
LEEDS: Barkers Records	WOLVERHAMPTON: Gould's T.V.
LINCOLN: The Box Office	YORK: Sound Effects

LONDON TICKET AGENCIES
Albemarle Booking Agency Limited
London Theatre Bookings
Premier Box Office
Keith Prowse Limited

SHOW TICKETS AND TRAVEL TICKETS ARE AVAILABLE FROM THE FOLLOWING OUTLETS

Concert Travel Club	02372 6219
Cavendish Travel	0532 441919
Concert Security Services, Dudley	901 211886/59191
Holiday Travel, Bridlington	0262 77557
Lincolnshire Road Car Co.	0522 22255
La Monde Travel Somerset	0749 74205
Midland Red, Leicester	0533 28156
National Travel, London	01 698 4646
Piccadilly Records Manchester	061 236 2555
Rimes Coaches of Swindon	0793 24941
Randles of Coalville	0530 32433/4
Peter Sheffield Coaches	0472 57371
South Wales Transport	0792 551166
Smiths Coaches Reading	0734 51241
TLCA Liverpool	051 709 4321
Trent Motor Traction	0332 43201
Thames Valley Omnibus	042 837 5757
United Counties Northampton	0604 35661
Way Ahead Publishing Derby	0332 361371

Tickets from agents £10.50 subject to booking fee.

Tickets are also available by post from :-
Wooltare Limited, PO Box 123, Walsall. WS5 4QQ.
Enclose Postal Orders or Cheques made payable to Wooltare Limited and S.A.E.
Tickets are £10.50 advance £12.00 on the day.
(People sending cheques should allow 21 days for clearance).

TICKET & TRAVEL DETAILS

MONSTERS OF ROCK • MONSTERS OF ROCK • MONSTERS OF ROCK • MONSTERS OF ROCK

Trent Poly S.U. with Nottm C.C. Leisure Services Presents
A PEACE CONCERT
Featuring
CURTIS MAYFIELD
Plus Special Guests
NO TIGERS
Friday 17th June
Starting 7.30pm
At The
ROYAL CONCERT HALL NOTTINGHAM
Tickets available from the Victoria Box office and The Royal Center Box office, price £3.00, £4.00 + £5.00 for further information phone Nottm 46725

Blood & Roses
Look Mummy clowns
at: The Boston Arms
junction rd N19
(opp. Tufnell PK Tube)
Friday May 27th
£1.50 4,19, 134 Bus

P.L.P. present
ECHO & THE BUNNYMEN
ROYAL ALBERT HALL
MON. 18th JULY 7.30
TICKETS £4-2.50-2
TUE. 19th JULY 7.30
TICKETS £6-5-4-2.50-2 by post from P.O. Box 281, London N15 5LW
Make cheques payable to Echo & The Bunnymen Concerts
enclose SAE and 30p booking fee per ticket (allow 6 weeks delivery)

Thursday 2nd June
DISCOBLISK
Members £1.00 Guests £1.50
Thursday 9th June
URBAN SHAKEDOWN
Members £1.50 Guests £2.00
on DESOLATION ROW
at
SPIDERS
Cleveland Street, Hull
Lagers 52p pint, Bitters 49p pint, Spirits 33p a tot.
Further details:
Tel: Hull (0482) 26698

WHITSUN COPY DATES

ALL ADVERTS FOR 4th JUNE ISSUE, MUST BE RECEIVED BY 12.00, FRIDAY 27th MAY.

MCP presents
Robert Palmer
Plus Guests **Silent Running**
LYCEUM BALLROOM: LONDON
THURS 2nd JUNE 8.00 p.m.
Tickets £4.50 (inc. VAT) Available from B/O Tel: 01 836 3715
Keith Prowse, L.T.B. Premier, Albermarle & Stargreen or on the night

CAPITAL RADIO in association with **CONCORDE MANAGEMENT** for the **CAPITAL MUSIC FESTIVAL**
STEINER RECORDING ARTISTS
MEZZOFORTE
& TOKYO OLYMPICS
DOMINION THEATRE
Thurs 30th June at 8pm
Tickets £5, £4 Available from Box Office
01-580 9562
or Usual Agents

Have you seen "When the Wind Blows" dear?
When the wind blows? Whatever's that?
It's a book, dear
Oh, only a book. One of your precious library books, is it?
No, love, it's a Penguin book. It's about the effects of Nuclear War on people like us
Nuclear War? Who wants to read about that?
Well, it could affect us all, Hilda –
Morbid, I call it
Look! I think you ought to read it – SOON!
Soon? Why? What's the hurry?
Well....
© Raymond Briggs 1983

When the Wind Blows • Raymond Briggs •

Read it

£1.95

See the play at The Whitehall Theatre, London

Regular Express Coaches to over 50 European Destinations

Paris	*from* £14.50	Costa Brava	£43
Lyon	£24	Costa Del Sol	£64
Nice	£48	Florence	£44
Geneva	£28	Rome	£45
Lisbon	£53	Athens	£75

Fares shown are student single. Adult fares on request.

REMEMBER It's always cheaper to Book RETURN

COMFORT & ECONOMY ACROSS EUROPE

EUROWAYS

To Book call at Euroways/Evan Evans Budget Travel Shop, 73 Russell Sq., WC1. Tel 01-837 6543 Also at 8 Park Lane, Croydon. Or your Local Travel Agent

DIAL (01) 968 6689

(24 HOURS)

to hear new single by

Eyewitness

MAGGIE WILL SURVIVE

+ how to make £££s for yourself and CND

Toast Records

TWO RED HOT NEW ALBUMS FROM BURNING SOUNDS

DIVORCED! – BS 1055

NEWEST HIT LP FROM

YELLOWMAN & FATHEAD

JAMAICA'S TOP DUO

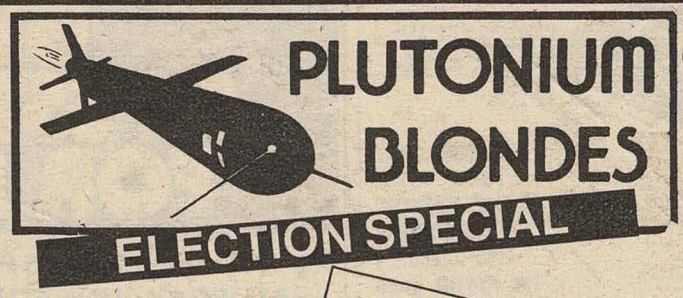
SPREAD OUT – BS 1053

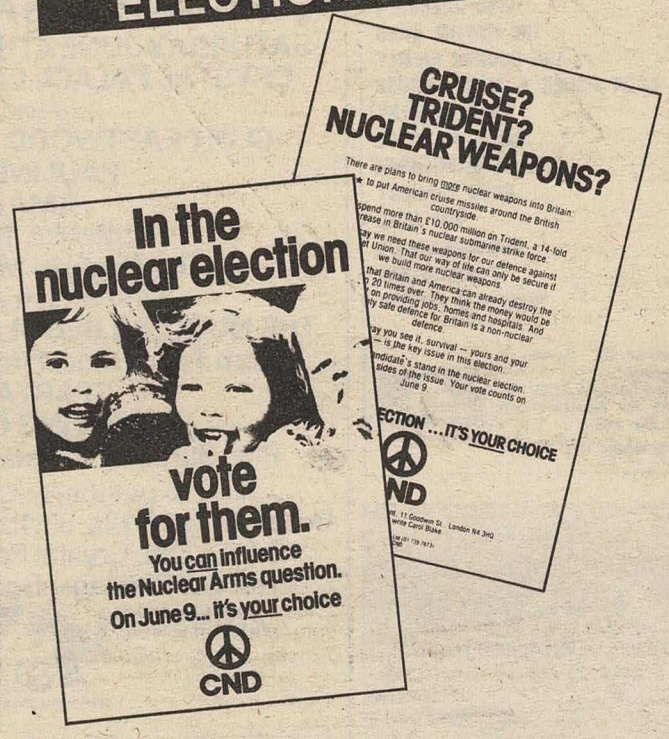
EX-BLACK UHURU LEAD SINGER

DON CARLOS

LATEST SOLO ALBUM

DISTRIBUTION: SPARTAN/JETSTAR CSA RECORDS





BIG BANG BALLOT

FEW TIMES in recent history has your vote stood to determine more about your future and the future of those you love; you should be aware of exactly what that vote could mean in terms of nuclear proliferation and expenditure. We asked several research specialists to fill you in on some of the facts involved:

Renee Chudleigh, who is presenting the official safety case against the Sizewell PWR for Friends of the Earth, said:

"Everyone should know that the present government has committed Britain to ten large PWRs (the reactor responsible for the Three Mile Island incident) before the end of 1995, and if they are returned to power they are certain to proceed with those. They are also committed to two AGRs, which makes a total of 12 nuclear reactors on this island — at a cost of something like £25 billion."

"Currently, this government is also spending £2½ million a *week* to research the fast breeder reactor, the one which used plutonium as fuel. And they have signed agreements to lease plutonium to the United States; in fact they have already done so to the tune of five tons. They say this is to be used for 'civil purposes' in the American fast breeder reactor, but that isn't even built yet and all our research indicates that the fuel has gone into the expanding defence progamme President Reagan is so keen on."

"Voters should also know," says Chudleigh, "that the present government is also negotiating with France on a project to build a large reactor which will be incredibly expensive. In the meantime, they've only bothered to spend £9 million in toto on investigating sources of renewable energy — hardly enough to keep an office open for cosmetic purposes. A nuclear future and rearmament via Cruise and Trident: that really is the Tory party's direction. All other political parties are *opposed* to the PWR."

Chudleigh also wanted to stress that "voters must remember also that the Tories have *much* more money to put forward their views in the campaign itself; don't forget that when making your decision."

Annajoy David of Youth CND will be campaigning at meetings, gigs, and in marginal constituencies. Her message is that "young people must use their votes wisely; the nuclear issue must be at the forefront of their minds. I cannot support any party which calls for rearmament and all young people have the power to do the same." Annajoy encourages anyone who wants specific information on the nuclear issue in their constituency to contact the Election Unit of YCND on 01-263 0977 (four lines), or to send for CND's Election Broadsheet from CND, 11 Goodwin St, London N4.

Alison Whyte of CND's National Headquarters commented: "The nuclear issue is paramount in this election — there will be no going back afterwards. Vote now for the future; you *can* influence the nuclear question on June 9. Vote for the candidate who in your view will best further the aims of nuclear disarmament."

Roger Spiller of *SANITY* Magazine pointed out: "The important political dividing line is between the disarmers and the rearmers. Certain political parties and groups which share CND's aims within other parties are on one side; the government is on the other side. They see weapons reduction as a side issue, subordinate to their policy of military superiority and domination." (*SANITY*'s General Election issue with more details is out now, at 50p from 11 Goodwin St, London N4.)

CND has also sorted out post-election plans. In the event of a hung Parliament or a fragile Tory majority, there will be a massive assembly and demo on June 12 in Trafalgar Sq (beginning at 11.30 am) and a running lobby of Parliament from 2.30 pm on June 15. In the event of an 'overall Conservative victory', they will build towards a huge, nationwide Day of Action on October 22. In the case of an 'overall Labour victory', the Campaign will take on the responsibility of ensuring that the full programme of unilateral disarmament is pursued by the new government.

More immediately, May 31 will see another four days of direct action, during which the front-line NATO base at USAF Upper Heyford in Oxfordshire will be blockaded "as part of a full-scale protest leading up to the nuclear question so pertinent to this General Election". The Peace Camp at Upper Heyford dates from Easter Sunday 1982; its protestors invite all supporters to join them, but ask that they contact 01-582 7375 first. Or, stressed one spokesperson, "Just support us by voting against Trident, Cruise, the PWR and more bases — that's the *real* point."

Cynthia Rose

DAUGHTER to that good Earl...a memorial concert for Bob Marley is held at Acton Town Hall this Friday — 7pm until 1am — featuring Frontline International, Gene Rondo, Originals, Hawkeye, Experience and Drumbago. Enquiries: 01-743 3024... **once President of England's Counsel, and her Treasury**...further west the same night at the Slough Community Centre in Farnham Road is a Bank Holiday Spectacular with live onstage Aswad plus sounds of Sir Coxsone. 8pm until 2am. Tickets Slough 21256...**who liv'd in both, unstain'd with gold or fee**...in north London on Friday for the first time in the arena is the Big Clash at Tottenham Town Hall — 7pm till 1am — featuring Unity Hi-Fi with Ribs the cool operator, DJs Roy Ranking, Pupa Chargan, Jack Ruben and the Unity posse versus Fatman Hi-Power with Mikey & Wolf at the controls. DJs Raymond Naptali & Jango...**and left them both, more in himself content**...while downtown in Stoke Newington on the same night play pool, whistle and dance to Jah Whitey Hi-Fi — north London's humble lion plus Longers plus Wisdom...**till the sad breaking of that Parliament broke him**...on Saturday takes place a benefit dance in aid of Ethiopia Famine Relief with exclusively reggae sounds from Jah Leveller Hi-Fi — 8 to 11.30pm — at Christchuch Parish Hall, Ashford, Kent. Licensed bar. Admission: £1...**as that dishonest victory at Chæronèa**...a video showcase is held on Saturday at the Lumumba Centre, 30 Philip Lane, Tottenham, N15 from 7pm. Featuring First Choice v Front Line...**fatal to liberty kil'd with report that Old man eloquent**...rocker's none stop One Drop the same night at 42 Plevna Crescent, off Saint Ann's Road, Tottenham, N15 featuring FBI from the east...**though later born**...on Whit-Sunday Sally & Rocky invite you to a Coach Outing & Dance at Barry Island in Glamorgan at the Memorial Hall, Gladstone Road with music by Unity Hi-Fi and Luton number one sound Gemini Hi-Fi. Coaches leave Tottenham Town Hall at 8am and Luton Town Hall 9am...**then to have known the dayes wherin your Father flourisht**...on Sunday at midnight at the Top Rank, Sheffield is the third national Reggae Allnighter with live onstage Janet Kay and very special guest Winston Reedy plus sounds Sir Coxsoneouternational. The event runs on until 9am Monday morning and tickets are £4 from the Rank box office...**yet by you Madam, me thinks I see him living yet**...at midday on holiday Monday coaches leave the Tabernacle in Powis Square, W11 for the Thamesmead carnival in Southmere Park, Plumsted with the Glissando Steel Band under the London Brotherhood of Steel banner plus 14 Karat Soul. Booking details contact Funji 01-960 5232...**so well your words his noble vertues praise**...over in Harlesden on Monday is a Rockers Conference at Tavistock Hall, Tavistock Road featuring Sir Coxsone Downbeat with Festus, Blacka, Gappy, Bikey, Wandan & Leviroots along with the Coxsone massive & Jah Shaka with Sean, Picka, Wayney and the Shaka massive from 6pm. Admission: £2...**that all both judge you to relate them true**...later in the evening at the Podium Banqueting Centre, Market Towers, New Covent Garden, SW8 — from 8pm until 2am — live onstage Simplicity backed by Telistian with sounds entertainment by The Lancers: sould funk reggae. Compere: David 'Swing And Dine' Miller. Video, raffle, buffet, bar. Tickets from S & G 01-980 0762 and Daddy Kool...**and to possess them, Honour'd Margaret**...and at the Ace in Brixton on Monday night live onstage Sugar Minott...**One Love**...

MUSIC LESSONS

BRENT BLACK MUSIC CO-OP

Practical or Theory

DRUMS—All Styles—Beginners to Advanced
BASS—Beginners to Advanced
GUITAR—Beginners to Advanced
REEDS—Beginners to Advanced
KEYBOARDS—Beginners to Intermediate
TRUMPET, TROMBONE—Beginners to Advanced to Intermediate
VOCALS & DJ TOASTING—Beginners to Experienced
YOUTH BAND TUITION—Black Music Styles
CONGAS—All Styles—Beginners to Advanced

Enrolment & Enquiries
383 High Road, Willesden N.W.10
451 0376 & 459 8357 Mon-Fri 10.30-6.30
Classes 1.30-9.00 Mon to Sat

GOT SOMETHING TO SELL?

IT'S ONLY 25p PER WORD IN THE NME CLASSIFIEDS

NEXT WEEK IN NME

◆ ***ROBERT WYATT***

On a rare visit to England from his home in Spain, Robert Wyatt talks to Richard Cook about the sudden success of 'Shipbuilding', the video he has just made with Elvis Costello and the pop marketplace.

◆ ***DEATH CULT***

No longer of the 'Southern' variety, singer Ian explained to David Dorrell why he disbanded the old group and formed the new.

◆ ***B-52's***

Is there life after 'Mesopotamia'? Despite all odds, there is, and Cynthia Rose catches up with the B's fighting back from failure.

Plus: **Who killed Karen Silkwood?** ***Penny Rimbaud provides the answer in next week's*** **Print** ***column. Who would like to kill Maggie Thatcher? Julie Burchill keeps you informed on the Election telly coverage.***

NME — FULL COLOUR FULL VALUE FUN FULL!

LIVE

LIVE

BOWIE!

DAVID BOWIE

Brussels Voorst National

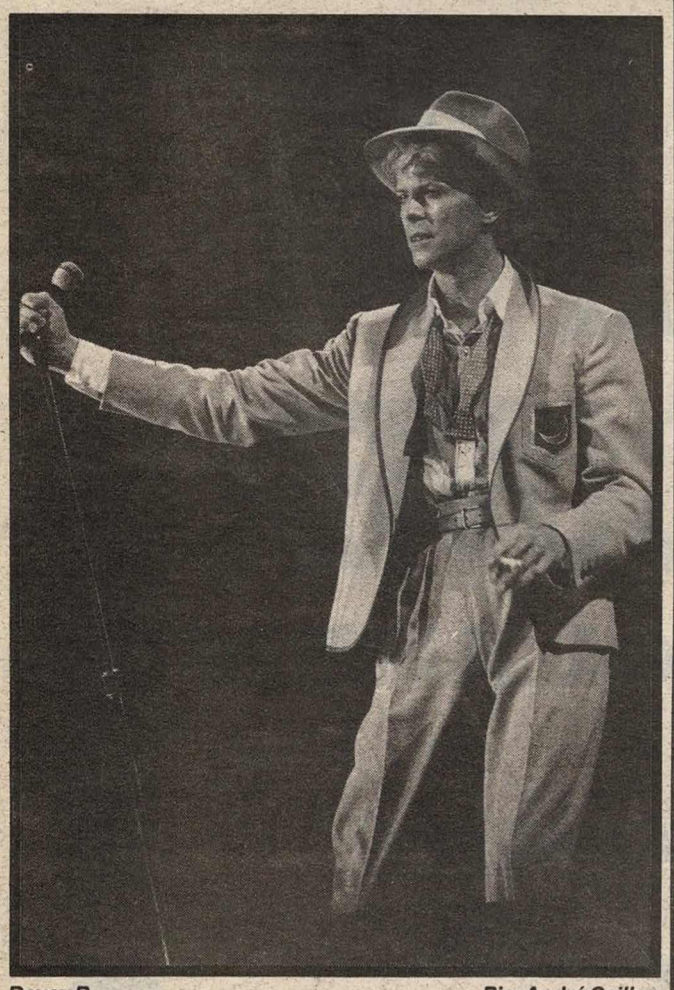
"WE ARE the goon squad and we're coming to town. Beep-beep!" Thirteen minutes before they open the doors on the opening night of the Bowie tour and the soundcheck is still in progress. The two gigs in Brussels are essentially warm-ups, mainly because gigs in Brussels are about as discreet as it is possible to get in front of eight and a half thousand people.

Let me tell you about Brussels. If you managed to remove every single vestige of style from the French, and then dumped them in a reasonable facsimilie of Holland, they would — and did — build Brussels. There are no more than sixty or seventy acceptably dressed people in the entire audience.

The Serious Moonlight Tour is Bowie's first venture onto a rock stage for five years or so, and despite all the painstaking (and expensive) pre-production that goes on for modern megatours, there still remains a variable (or three). The most blueswailing Stevie Ray Vaughn, whose spirited Albert King impressions added so much sharpness and piquancy to the 'Let's Dance' album, departed from the company some five days before blast-off, which meant that Bowie alumnus Earl Slick was drafted in to learn a two-hour 35-song set vitually overnight. (And then the poor bastard's new amp blew up in the fifth number).

Coming to grips with the megagig often leads performers into the kind of techno-excess associated with Pink Floyd or the semi-departed Alice Cooper, but 'Serious Moonlight' manages to be the best-staged and best-lit concert I can remember without once seeming cluttered or gimmicky or cute. Every moment of the way, Bowie's staging supports, enhances, underlines and comments upon the music, rather than distracting your attention from it and creating a lot of fuss to tide you through boring bits.

On the left of the stage, a huge pointing hand. On the right, the



Davey B ***Pic: André Csillag***

(serious) moon. In between, strung out across the back of the stage behind the instruments, four huge translucent columns. Plus a computer-driven lighting system that produces colours I've never ever seen from stage lighting.

The band expand outwards from a basic funk/rock position to encompass whatever musical requirements are presented by each tune: Earl Slick's (quite understandable) lack of assurance was more than outweighed by the agile, powerful grooves laid down by Chic drum maestro Tony Thompson, former Stevie Wonder bassist Carmine Rojas and the indispensible Carlos Alomar. With a blazing horn section and two uncannily Bowie-like backing vocalists, the band punch through the set with a rare blend of imagination, enthusiasm and precision. The arrangements for the tour demonstrate that Bowie is at least as interested in revitalising his music as he is in simply reproducing it, as he did on the 'Stage' tour.

Oh yes, David Bowie. What can I tell you? Five years off the stage has done no damage whatsoever to his voice, his skills or his presence. He sailed through the two hour-long segments of his show without the slightest hint of Springsteenian sweaty endurance spectacles. Despite the show's almost Romanic pace and energy, Bowie stayed as cool as Gregory Isaacs from the opening teaser of 'Jean Genie' through to the all-systems-gone encore of 'Modern Love'.

Dressed up way past the nines (tens or twelves, easy) in a cream-coloured 'Young Americans' soul suit (with haircut to match), Bowie programmed his material so inituitively that it became routine to anticipate the set-list simply by the associations conjured up by each song. If Bowie plays 'Fashion', complete with a quick display of body-pop-ping, then *of course* it goes into 'Let's Dance.'

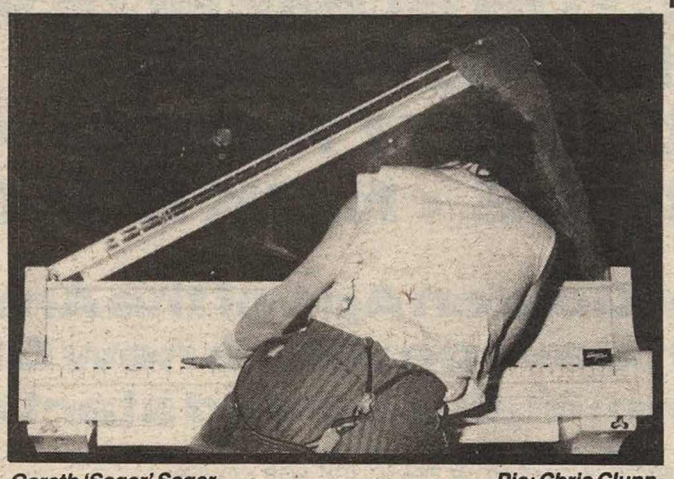
Plus a few surprises: Bowie hasn't performed Lou Reed's 'White Light White Heat' in concert for a good decade (if you'll pardon the expression) and . . . 'I Can't Explain'?????

The 12-string comes out of mothballs for 'Space Oddity' and 'Young Americans', the alto sax surfaces for 'Modern Love', and the skull rears up once more f or 'Cracked Actor.' All it needed was a few bars of mouth-harp on the final berserk-out on 'Jean Genie.'

You have to give the man some credit. Rather than cynically tout a freeze-dried legend around the world — Rolling Stones stylee — Bowie has created a show that lives up rather than down to expectations. Not on the basis of his legend or his publicity, but on the strength of this show, Bowie is the finest white pop performer alive. I'll be very surprised to see any of Bowie's alleged peers produce anything remotely this good for quite some time to come.

Charles Shaar Murray

PHEW!



Gareth 'Sager' Sager ***Pic: Chris Clunn***

THE BLUES PACKAGE

Hammersmith Odeon

SOMEWHERE THERE'S a small club with low wooden beams and old hand-made benches. They serve big plates of pork 'n' beans, french fries and hamburgers and long cool draughts of malt beer. On a stage in the corner a little guy chops out a mean hard-edged boogie and the folks shout, smile and dance. In the middle of the floor a fine, shapely woman dances in a tight red dress.

Somewhere . . . but not here . . . not way up in the circle of the Hammersmith Odeon. John Lee Hooker is that small guy from that little club, from all those years ago, and though he's pushing 70 you can tell when he comes onstage, swaggering like a Western sharpshooter, that he still means business.

These days though it's a different business — the more financially rewarding business of playing to a massive cross-Atlantic audience who've only heard, only dreamt about that little club from afar. Although John can still sound lean and voracious it's significant that tonight he wears a satin tour bomber jacket because the Hooker boogie born in the '30s is being corrupted by the rock routines of his band. He doesn't have the sheer magnitude of a Muddy Waters or a Bo Diddley to impress himself strongly enough. His serating guitar style is underused, he marches round the stage stomping his feet but he's just marking time, and when his voice echoes right up to the roof it's an echo of past heights, that old club, history itself.

Buddy Guy and Junior Wells fare better. When the city changed from dusty streets to busy streets, from a sound that was raw and hard to a style that was more elegant and relaxed, Buddy and Junior were there to take control and inject the old spirit into new designs. In a pink suit,

Buddy Guy & Junior Wells ***Pic: Bleddyn Butcher***

BLUES — FROM DUST TRACKS TO GREENBACKS »»

blues ★ ★ ★

surrounded by a pinky blue hue, guitarist Buddy Guy cuts a fantasy-like figure, ringing long, cool notes from his guitar. His partner Junior Wells plays harp and sings in the same fluent style and theirs is the most satisfying performance of the evening, with a fine band working in empathy with the twists and turns in each aching performance.

The Albert King Band starts off with an opening salvo which brims with power and pride — the sort of measured fierce, full sound that is far more at home in these surrounds than Hooker's earnest raunch. When King arrives wielding his V-shaped bomber guitar, smoking a pipe and wearing another great suit it looks set to be the most incisive set of the evening. However, once the initial searing edge of his whiplash style has subsided it reverts to a slovenly, sluggish groove; the band recede alarmingly (despite consistent powerhouse drumming) into the sort of thing you could expect to hear in a Wood Green pub on Saturday afternoon.

The blues have travelled a long way and on this showing their ability to stay abreast of the times and maintain the old strength and conviction is, at least, only adequate and often sorely diminished. It's a long way from home, a long way from that fine, shapely woman dancing in a tight red dress.

Gavin Martin

RUSH NOW!

AVOID THE PANIC

RIP RIG & PANIC

Derby Blue Note

IT COULD have been an exceptionally madcap moment with the harbour bunch. Seven bohemian jive talkers rushing around, wildly enthusiastic, with a shrink-wrapped funk ethic on their hands and a timeless jazz aesthetic in their hands.

Sean Oliver and Bruce Smith climb into a stormy but water-tight groove. Gareth Sager and Mark Springer take their cue about twelve bars too late and ponder on to tear the whole thing down, away from the de-sensitized ritual of 'happy' funksters and into the erratic and irresponsible spontaneity of the Rip Rig gig. Another saxophone joins the mildly calamitous fray and Andrea Oliver and Neneh Cherry push through to whip up a purgative (almost religious) physical exuberance with their apocalyptic tribal dances.

Just like the loud kaleidoscopic clash of their dresses, the front girls' whirling dervish movements are completely at odds with the music. But as the Rip Riggers themselves might sday: the beauty of it is that there's so much really going going on. It's hard to breathe with all this 'going on'.

And then the first song's over and the troupe troop off leaving Springer's fetchingly dischordant piano to wind up the out-show and usher in the second number. They return and the near slapstick choreography (not a pretty sight within the claustrophobic confines of the Blue Note) begins again. Rip Rig & Panic are nothing if not fun and funny. It could have been an exceptionally madcap moment with the Marx Brothers.

After all that though this wasn't an exceptional Rip Rig & Panic performance. The early impetus was never fully sustained by a succession of disorientated rambles like 'Beat the Beast' — with Sager severing Neneh's ecstatic invocatives with his trusty but ham-fisted axe — and the decidedly silly 'When The Saints Go Marching In'.

Rip Rig at their best boil up an energy infectious enough to coax a reciprocal embrace from stone statues, but tonight, as on too many other occasions, they left their audience struggling to keep up with them. It's when they hide behind their soap-box attitude, forcefully pushing rather than gently nudging their watchers to go go go for whichever highly desirable hedonistic plane they're on, that Rip Rig & Panic become infuriatingly priggish.

I had hoped that their new album (called structuralism and accessibility would see the Rip Riggers holding out a helping hand so's we could all join the joy ride. But aside from the first fifteen minutes, I still felt as if I was missing out on whatever it was that was really going going on.

Amrik Rai

ANIMAL NIGHTLIFE REVUE

London Ronnie Scott's

ANIMAL NIGHTLIFE originally gave the impression of a band that came from under the tables. I mean, that's where the cleaners found them the morning after the final night at Club For Heroes.

Sent off to be placed under the iron heel of Steve Lewis, DJ at Le Beat Route, they stole his collection of costumes from Eisenstein's *October* addressing themselves to the issue of Hard Times with Bolshevik cheek. But that was Chant No 1 — circa the ever-ready-to-get-excited summer of '81 — a gaggle of faces looking for a reason to exist while they searched for a musical reason for being.

Chant No 2 — circa the drab and dreary winter of '82-83 — found them simply happening, and my sense and sensibilities colliding with their foxy sound. Captivated by sulky Crystal and slinky Leah playing off and engaging with the smooth tones of the lead voice of Andy Polaris. Motivated by a sound which, in the great tradition of British trend music, was a knowing blend of all the body's favourite stimulants.

Beyond all chants, the action starts. Every funster in the capitol, with the sands of Bournemouth still brittle in their woolly caps, descended on these, the last of clubland's great white hopes. They were greeted by an acute absence of the feline element — Leah and Crystal are gone but the loss of the glamour and torch allure they are associated with is more than compensated for by the aggression of the band's more overt dynamics. There's now a generally harder posture from the Nightlifers. Who said the times are too tight to mention? *(The Jimmy Young Brothers wasn't it? — Ed)*

The first half of the revue was jazz funk such as you always wished Shakatak would get drunk enough to play. Huge swirls of piano-led rhythm, punctuated by wailing bursts of trumpet and flailing gusts of percussion. Exactly what jazz funk should be and oh so rarely is — a combination of compulsive discipline and convulsive abandon.

These free-wheeling funkateers pulled themselves together sufficiently to share the last few dances with the sultry Ms Swing, whom they seduce with a good deal more finesse than most. Nightlife play fast and loose with their mistresses of rhythm.

If on vinyl Nightlife are compulsive under-achievers, in the hot slap of the flesh they're an all-together more serious proposition. Given that the Spands have gone overground and that Rondo have gone underground, this crew should be dancing on the tables this summer, with the nation's soulboys flaked-out, played-out and danced-out beneath them.

If you're too upright to be there, you're too upright.

Tyrone Power

» YAP-YAPPING ON THE THEORY OF MOR AMANDA ROOT

MAZE

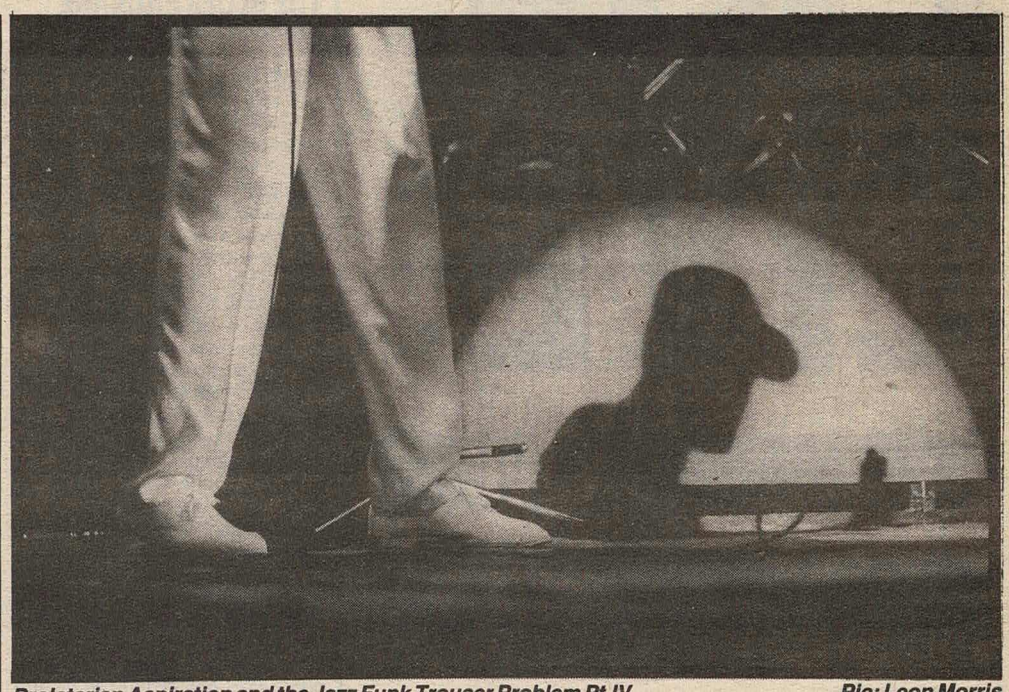
Birmingham Odeon

CONTRARY TO popular misconception, Europe is not old in attitude, nor America young. America is currently clinging to one of the oldest cons around (Christianity) and Europe is yep-yepping one of the youngest (the death of the work ethic). So, old America meets Young Europe in Maze. And the effect is all candyfloss style, and no substance.

The culmulative effect of a Maze concert is to create unrealistic hope of the kind found in the all-American West-Side story (or, for that matter, most musicals, westerns, science-fictions or comic operas.) Maze songs can be boiled down into a basic plot: sophisticated gang-leader pushes back frontier of known civilised world, in order to either find a better land (California, or its equivalent) or fall in love with a good young girl, stay in love (usually despite trifling problems such as competition from other gang members) and live happily ever after. The gang-leader and his brothers (literal or metaphorical) are thoughtful and brave, the heroine practical and anxious.

These are all possible types of character, but the plot is unrealistic. The villains' assaults, hero's resistance and heroine's romances and routs are gestures. Everybody knows how the episode will end, that good will triumph and evil be defeated, for that is the purpose of this kind of fiction. In the more realistic conventions of sitcom (or debauched soap opera) on the other hand, the plot allows the characters to be dissolute and wanton, and usually willingly so.

Maze take the plot's silliness one TV-evangelism step further into improbability — bringing on a fairy godfather-type, trite improving christian tale on the



Proletarian Aspiration and the Jazz Funk Trouser Problem Pt.IV ***Pic: Leon Morris***

sleeve of their newest LP. I was all set to hate the concert; but I enjoyed it. Why? Frankie Beverly and his crew know what they're about. They play complex, clear and charming jazz funk of the no-nonsense good-time variety. They sound much better live than on record. And the strength of Frankie Beverly's wishful-thinking about the cosmic logic of life and love lends an edge of commitment to the bloke's performance. He's convincing because of the lengths to which he's prepared to bend and chuck his ol'crooners voice. Having been raised to the dulcet tones of knackers yard smoochers — Bing Crosby et al — I thought that I might have been hardened against Beverly's ilk, but I succumbed. The mixture of schmaltzy MORness and profane stubble in his voice can melt a sceptic's heart. Anybody who can act in a pie-in-the-sky advertising plot (yes, you too can sublimate all your worries in Faith, Hope and The Good Life) within a coating of melt-in-the-mouth rhythmical richness of the jazz-funk-soul kind, deserves a place in the sun (or a canonisation, whichever is easier to procure from the Almighty). Unrealistic it may be, but it's fun to indulge in the utopianism and the will-to-ideals that takes us (collectively) out of the dreary, grotty, here-and-now.

Young Europe played its part, by deffing Maze's unreal, joy-whether-jobless-or-not naivety with a 'We're in work' (Jack), gutsy, get-on-down and boogey sumptiousness. Frankie Beverly's gang were the laid-back Droogs to this audience's work-hard-and-play-hard revivalist response. Maze played Guardian Angels to the audience's Lucifer, lapping up the raunchy possibilities of virtue in prospect and sin in the event. Everybody knows that we enjoy all the good things in life all the more if we're not supposed to have them, and here's a good example: show Brummies a glimpse of heaven and the all-too-worldly rave-up in the aisles below seems all the more fun by contrast.

But can softness last as a gangland success story? Saintly characters and an unrealistic but hopeful plot sounds like the script for Labour winning the General Election. Too many people believe the scare-mongering put out by the Thatcher mob — the Prince Charles And The City Beat Band of politics — a story of fixed-resources doom, heavy-metal gloom, and everlasting S & M for the masses, plus songs about cash for those who've already got their own.

Realism and grim scenarios always win in the end, I thought, as the magic of the live Maze performance faded and left an over-sweet, candyfloss taste in my mouth.

Amanda Root

THE FACE

DUCK FOR COVER!

MALCOLM McLAREN AT LARGE

VICTOR ROMERO EVANS ◆
TALKING HEADS ◆
GIL SCOTT HERON ◆
PRINCE • NICK ROEG ◆

The Golden Age of the American Diner
Jon Savage on the new Glam Rock
Style: Make-up and start again

JUNE'S FACE IS OUT NOW 75p. DUCK FOR COVER!

LIVE

KICK OUT THE NEUTERED ZOMBIES!

SWITCHBACK AND WELLY BOOTS!

STRAWBERRY SWITCHBLADE
THE PASTELS
APRIL SHOWERS
THE PRIMEVALS

Glasgow The Venue

'SPONTANEOUS HAPPENING' says the sign outside the door. In fact, this evening has been planned for months, the spontaneous element being whether The Pastels — who just happen to be the headline band — will bother to show up.

Exchange my ticket for a lucky bag and the game begins. Its a role-playing game, called 'Let's pretend we're in a band/we're an audience', and I sit at the sidelines (perhaps better known as the bar) totting up the scores. The rules are strictly 'punk rock ethic' and the pitch is definitely wet. I guess this might be what you call the making of a cult — they certainly look like silly cults anyway.

I also take the role of resident mug for (a) having come in the first place and (b) for still being here, but an overwhelming desire to see Strawberry Switchblade again roots me to my seat. On with the scoring...

The Primevals are neither in their prime nor particularly evil. Take an extra throw for being able to play your instruments — go back to start for not being able to tune them and playing Stooges covers.

April Showers go forward two credibility places for having James of Friends Again playing with them; but, whoops, slip down the snake of success for not rehearsing and so ruining a perfectly lovely song, 'Never Had A Dream Come True.' Back to the studio with you two!

The Pastels, as their name suggests, are nursery toons for the under fives with weak Pete Shelley impersonations and an even wetter interpretation of the 'Spirit Of Punk Rock'. All their throws are free — after all, its their ball. Slip down the snake for forgetting this is *Playschool* and not *The Rolf Harris Show* and having a 'performance artist' daub on the back wall 'BYHO CKNEY' (work it out) on the back wall while you're playing. Is this Art? Is this Rock 'n' Roll? Is this pretentious? Oh boy!

Then, STRAWBERRY SWITCHBLADE — the sweetest girls.

This is the first time they've appeared live for months. It's a try-out, a dress rehearsal, and they re-emerge like polka-dot butterflies, all slow smiles and shy nods. Slipping onto stools and hugging their guitars they play five songs, a short but sugary set. Through 'What Love Is', 'Won't Wave Goodbye', 'Deep Water' and 'Go Away' they chart the depths of love and generally come up with a welly boot, slide away into an unreality of heartbreak and then fall in love all over again. With soft guitars and glorious vocals from both Rose and Carol they sound like a long, hot summer. Charming in their hesitance. The last song is so new it doesn't even have a name.

Strawberry Switchblade win by a mile. And they're not even playing this game.

Andrea Miller

UPPITY SLOP!

JANET KAY

Birmingham Romeo's And Juliet's

WHAT'S SLOP for the goose is slop for the gander. Janet Kay scores pretty highly on both counts, she gives a whole new meaning to the term. It's uppity. Inspirational. Into kitchen-sink credibility (street creds are old hat), speed and sentiment in equal doses. Slop is intimacy: love as a magical, tender resolution and reggae's moonshine for those too shrewd to believe in the generation gap.

The scene, a rag-and-bone shop of a nightclub. The band, pawn-brokers to the heart. Out of the mouth of sitcom stars shall come wisdom, for the aristocracy of the menial belongs to them.

The so-called matriarchial black family isn't the problem. But saying that if the man prefers the street and the cabaret to the home, then it is the woman's fault, is. The woman might prefer the cabaret too. Mopsy Janet Kay — of 'No Problem' and Lovers Rock fame — is a Star in both. That's why her conspirational mixing of Mumsy plastic-apron strength, honeycomb high-note yearning and girl-in-paste-jewels svelte was special.

Slop is nubile domesticity: kitchen-sink love songs need not be drab.

Amanda Root

THE GANG OF SIX!

MRA

Leeds Fforde Grene

FORGET ABOUT Jamaica, MRA will send you funkin' for a post-Thatcher desolated Britain. Theirs is a version of Leeds' white dance music, lacerated by atonal embellishments. The difference between them and the original purveyors of this sound, The Gang Of Four, is that between the dole office and EMI.

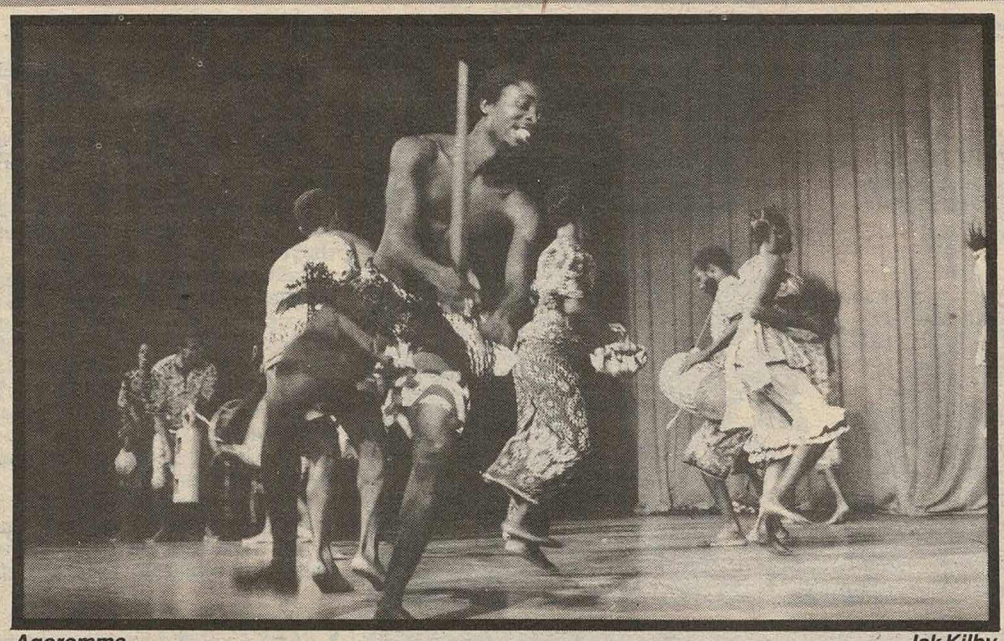
Without even listening to the lyrics, the discordant musical cacophony gives the band a political edge. The result is all edges with no smooth contures of curvature.

With a bit of effort on the part of the listener, the seemingly random percussive noises can be fitted into a jigsaw puzzle — with some pieces missing, naturally. The MantRA style chanted vocals act as an anchor for the meandering squawks of the fishing boat MRA, rather than the traditional hook-line (and sinker).

The sextet's distinctive MateRiAl results from a blend of jagged rhythm guitars combined with trumpet and sax. They make music for movies — of the type to be found on dancefloors, not at the Odeon.

MRA's blanket organization is called 'The Circle Of Indigence'. Accordingly, they and their music exude an aura of MaRAsmic MaceRAtion. Père Ubu for anorexics.

Ziyad Georgis

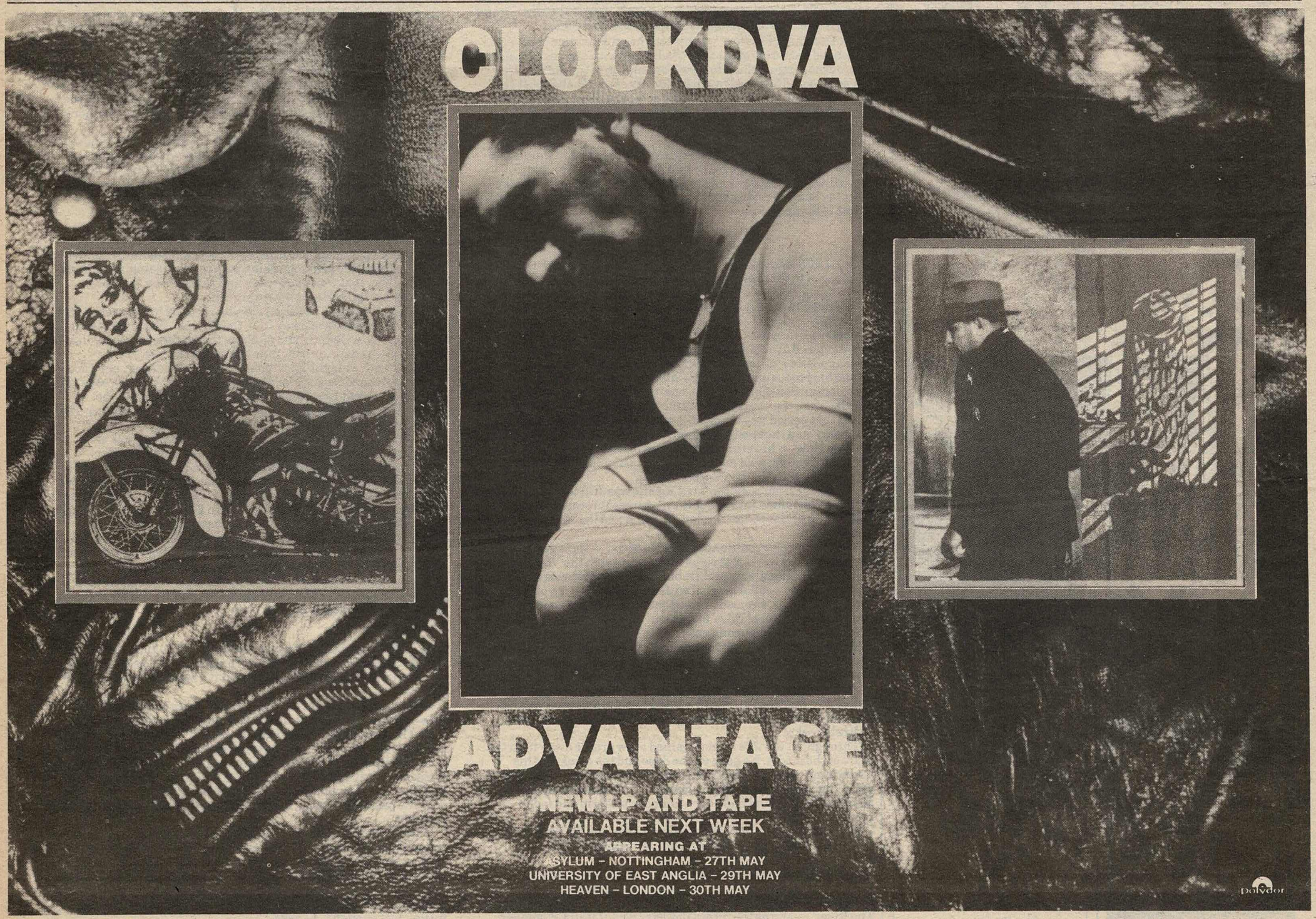


Agoromma — *Jak Kilby*

WEST LONDON was invaded last week by massed forces of not only the Ashanti Nation, but the Ga, Ewe, Dagomba, Kassena and Lobi. This was in the form Agoromma, Ghana's National Music and Dance Ensemble. With weapons of drums, flutes, rattles, bells, xylophone, violin and voices used with energy, vitality and prowess, they conquered the Commonwealth Institute and made captives of its audience three nights running. Both dancers and musicians were apt to astound with their displays of virtuosity and agility of performance. Those present at these events were left with uncanny smiles and a zest for life quite alien to the London vista. On hearing the rhythmic complexities of the various drum orchestras, one musician present was moved with the revelation that this is what kit-drummers are pretentious enough to actually try to do single-handed.

Persons of weak disposition should beware this group's return as this music contains the root source of blues, jazz, and highlife music — no-nonsense downright heavy.

Jak Kilby



BOWIE IS BACK!!

In the pages of the current issue of STARZONE (issue 7) you'll discover that there's much more to David Bowie than red shoes.
In an extensive tour retrospective, we look back on the past concert performances as far back as 1966 at the Marquee, with never-before-seen photographs from that period and many more from concerts right up to the present.
Kenneth Pitt talks about his book on Bowie in an exclusive interview, coupled with previously un-published photographs from the early days, plus your chance to win a personally inscribed copy of the book from Ken Pitt.
Also, there's a feature on Bowie's recent trip to Australia, with photos of the making of the 'Let's Dance' video.
Reviews of 'The Hunger', the new album plus lots more. With full colour cover this is an issue not to be missed.
Cost: £1.30 per issue, cheques or PO's made payable to 'Starzone'. Address:

PO Box 225, Watford Herts, WD1 7QG

Back issues 4, 5 & 6 also available at same price per issue...
Good luck on the tour, David!

JD M Graphics, Gazeldon Industrial Estate, Watford, Herts.

TO ADVERTISE IN THIS SECTION PLEASE PHONE 01-261 6172

NOTICE TO MODS

A Complete Mod Shop Is Now Open At:—
No. 4 CARNABY COURT, CARNABY STREET, LONDON W1
You Can Buy All Original 60's Style Clothing At Bargain Prices: We Sell.

BOATING BLAZERS (7 colours) Sizes 32 to 40 £22.99
3 BUTTON MOD SUITS sizes 32 to 42 (in Black, school grey, navy and silver Grey) £39.99
AMERICAN STYLE FLYING JACKET in Olive Green only Sizes S,M,L,XL £22.99
DOG TOOTH and Prince Of Wales checked suits sizes 32 to 40 £34.99
BEATLE JACKETS (with Mandarin Collar) (5 colours) £24.99
UNION JACK 3 BUTTON JACKET £29.99
STA PRESS (5 colours) Black, Grey, Wine, (Sizes 26-34) Navy and Sky Blue £9.99
BUTTON DOWN SHIRTS in (60 colours) (Paisley's Polka Dots and Striped) £9.99
WHITE JEAN JACKET sizes S.M.L. £15.99
MAIL ORDER: Please send cheques and postal orders made payable to California Sounds stating what you want. MAIL ORDER ONLY: SEND TO:—No 33 Chatsworth Cres, Hounslow, Middx.
SEND S.A.E. FOR OUR FREE CATALOGUE
Please include £1.50 p&p for each item.

WHOLESALE ENQUIRIES WELCOME ON 01-434 2906 Mon to Sat 10am-6.30pm.

POINTED BOOTEE
SIDE GUSSET, KITTEN HEEL

SUEDE — Colours, Pink, Black, Red, Elec. Blue, Grey, Purple, Mustard and Turquise.
LEATHER — Pink, Black, Elec. Blue, Red, White and Orange.
and Leopard Fabric.
SIZES 3 — 7 (INC. HALF SIZES)
£19.99
(INCLUSIVE OF POST AND PACKING)
CHEQUE OR POSTAL ORDERS ONLY
AVAILABLE BY MAIL ORDERS ONLY
schuh
9 NORTH BRIDGE ARCADE, EDINBURGH
Please send for full colour catalogue.

ZIPPED BONDAGE SHIRT
SIZES S·M·L·BLACK
ONLY £8.95
ZIPPED BONDAGE TROUSERS
SIZES 26.28.30. 32.34. BLACK
ONLY £13.95
Send S.A.E. for our alternative clothing catalogue
Wholesale & export enquiries welcome
MARK LORD PROMOTIONS (MAIL ORDER),
AIRFIELD INDUSTRIAL ESTATE, WELLESBOURNE, WARWICKS CV35 9JJ
0789-841677

Europe's Most Exciting range of underwear & swimwear for men

Parissiene: Beautifully made under-brief in superior quality stretch nylon with very narrow sides
Colours: Red, White, Blue, Black, see-through flesh
Sizes: Small, Medium, Large
Price: £5 each (inc. p + p)
X SPECIAL OFFER -3 PAIRS FOR £10 X
State waist size when ordering
Full refund if not delighted
FREE WITH ORDER
Sensational catalogue of men's briefs, thongs, under shorts, pouches, backless, see-through's, exotic sun and swimwear. All superbly photographed on models. For catalogue only send £1.00 (deducatable first order).
KINIKI (Dept. NME) 20 Stubbs Gate, Newcastle, Staffs. ST5 1LU
VERY FAST SERVICE

LEATHER SKIRTS
CLOSE-FITTING, TOP-QUALITY, SOFT & SUPPLE BLACK LEATHER SKIRTS
MINI-SKIRT £14.50 (PLAIN) £15.50 (STUDDED) £15.00 (THONGED) 13" LONG SIZES 8-16 P/P 75p
FRENCHIE £19.50 £20.50 £20.00 21" LONG

DANCERS MODELS PARTYGOERS
WE HAVE EVERYTHING YOU NEED FOR THE CHANGE LOOK
JUST SEND £1.00 FOR OUR CATALOGUE.
(FREE WITH ORDER)

THE KOOKY SHOP
105 GLOUCESTER ROAD
BRIGHTON EAST SUSSEX BN1 4AP

DRAINPIPES
in Blackdrill Cotton
£7.99 + £1.01
All sizes men's 24" to 44" waist
girls 30" to 50" hips
Send stamp for list of Punk gear
Cheques or postal orders to
KANDA FASHIONS (N)
4 KNAPPS LANE, FISHPONDS TRADING ESTATE, BRISTOL BS5 7UO

MAIL ORDER ADS IN NME ARE READ BY MORE PEOPLE THAN THOSE IN ANY OTHER MUSIC WEEKLY
Source NRS Jan/June 1982

FROM PAGE 25

opera, I mean multiple visual sketches. When I had written the songs there was talk of a film. So it was a visually orientated concept."

Never less than a monumental recording 'Astral Weeks' has unfortunately been allowed to overshadow later similarly indispensable recordings.

Although it received large cult success, 'Astral Weeks' put Morrison in an unassailable position with his record company and the record industry as a whole.

Suddenly the people who'd ignored him, ripped him off and laughed at him in the past were all over him, going apeshit, calling him a genius. It must have felt strange, and after the turmoil and alcohol induced depression of the past four years, it also must have felt very satisfying — that the love and passion that had burned inside him all the while had at last been rewarded.

The image of Morrison — who, remember, had been raised in a large industrial town — as an Irish mystic, a man steeped in poetry and the Celtic legends was born and during the next ten years it was an image he fully embraced.

Perhaps he started to believe his own press, perhaps he saw it as an escape route from the usual hoipoloi of the record business, or maybe it was true, maybe he did feel an affinity with the old Celts, that he was some sort of poetic mystic.

I TAKE another draw on my cigarette to calm the waver in my voice. The background music still plays inanely, the businessmen laugh heartily and exchange after-dinner chat. And my interview with Van Morrison is still falling pieces.

I tried another question — does he feel he belongs more to the hardworking bluesman tradition of John Lee Hooker and Muddy Waters than with his '60s contemporaries? And Mr Morrison, a plumpish, little guy who'd started off twitching nervously but now just looks extremely bored, set down his knife and fork and sighed.

"No, I think I transcended all that. I see myself as having transcended the whole thing. I was part of one period but I transcended it. I went through the R&B thing, but I transcended that. I transcended folk, transcended every medium. So now I'm just myself."

Whatever thoughts or pretensions Morrison had as a result of the furore around 'Astral Weeks', they didn't have an adverse affect on his music. Over the next four years he released four outstanding albums — 'Moondance' (possibly his single finest achievement), 'His Band And Street Choir' in 1970, 'Tupelo Honey' in 1971 and 'St. Dominic's Preview' in 1973.

Ensconced first in upstate Woodstock — his neighbours and buddies being fellow music business outsiders The Band; it was their leader Robbie Robertson who nicknamed him 'The Belfast Cowboy' — and then in Marin County California, he embarked on the single most productive period of any performer during the '70s.

Be it the lucid, inspired construction that hallmarked every song on 'Moondance', the raunchy Stax style vigour of 'Street Choir', the warmth and bliss of 'Tupelo Honey', or the consummate musical dexterity of 'St Dominic's', Morrison's talents as producer, writer, arranger and singer were irrreproachable. No one could sing with such unabashed passion, could write such well crafted melodies or could arrange horns with such sharpness and vivacity.

The songs he now wrote were about gypsies, walks in the country, listening to the radio, cool clear streams and evenings by the fire with his loved one. But it didn't detract from the joy of listening: Morrison had a way of bringing his pleasures to life, of making them vivid sensations. In any case the great yearning and hunger that marked his spiritual quest was still there.

'St Dominic's Preview' was his toughest LP in some time — the extended narrative of the title track filled with images evocative of his journey from Belfast to New York and on to California. The record was hallmarked by a new density of sound, the vocal and instrumental dynamics (including some excellent utilisation of the synthesiser) conveying intense emotion — in this case the sadness and frustration he feels as he looks back at the tragedy spreading in his own homeland.

But the real meat of the record came on the final 11 minutes of 'Listen To The Lion' where he laid his voice bare — purring, growling, craving for the deep-seated power of the soul, 'the lion' that lay beating restless in the half real, half mythical Caledonian home of his ancestors.

CALEDONIAN SOUL music was the name Morrison had given to the music he had been making since 'Moondance'. Caledonia was the only place left unconquered by the Romans — Scotland to you and me — and Morrison reckoned that he found a "certain quality of soul" in that area and declared himself a Caledonian in spirit.

He aspired to make music that was actually transcendental, that applied to "other realities". So he embraced the myth — he called his production company Caledonia, his band The Caledonian Soul Orchestra, on one of several excellent live bootlegs he even wrote a 20-minute atmospheric epic about it. And when that period was finished — with the patchy 'Hard Nose The Highway' and the startling 18-piece double live album 'Too Late To Stop Now' — he returned to Ireland to write a batch of songs on old Irish folklore, wild metaphysical allusions and centring on another Irish myth, 'The Veedon Fleece'.

And so the Irish poet, the 'mad' mystic was still there; an image that was sustained through to his more recent records where haunts of ancient peace, Avalon, Krishna and the 'Aryan mist' all get a look in.

This is, however, only one side to Morrison — the side he wants projected in his work. But right the way through the '70s he remained spectacularly prolific but chose not to release many records — only a collaboration with The Crusaders, an album of old jump band songs, a comedy record based around the weird chamber music of 'Mechanical Bliss' and so on.

Much of it was blistering good music — a version of 'Buona Sera' which was at once hilarious and exultant; a superb single with sometime girlfriend and backing singer Jackie De Shannon called 'Sweet Sixteen', which sounded like a follow-up to 'Brown Eyed Girl'. It was if he was showing that he could do anything just for the hell of it — but what he really wanted to concentrate on was His Art and the realms he had entered with 'Into The Mystic' and 'Astral Weeks'.

Throughout the '70s he maintained a low profile away from the glare of the media. He gave up the dope and the drink and his parents moved out to California where they opened a record shop called (wait for it)...Caledonia Records. He travelled between America and Ireland and he continued to perform and make records.

His meeting with the rock media were few and far between and, when they took place, were often nerve-racking affairs.

IN 1975 he released 'Veedon Fleece' — a full return to form, highlighted by two exquisite falsetto performances and the mammoth 'You Don't Pull Your Punches But You Sure Push The River' — and as the record industry was at its most opulent Warner Brothers splashed out on a lavish reception. There was all the usual crew — the big leggy girls, the fat hacks, the busy-bee press officers' association, and there in the middle of it all, dragged back into the hurly burly of the record industry stood the small, podgy guy with a look on his facae that said, "If one of these creeps comes one step nearer, I'll swing for them, I really will."

He retired again for two years, returning in 1977 with the LP, 'A Period Of Transition', co-produced by Dr John who also contributed honky tonk keyboards. He toured during the next two years, at one point in 1979 playing a badly attended outdoor festival in Belfast, where he walked off after 40 minutes amid much abuse and beer can throwing from the audience.

He came on the local news programme for 'an interview' with Gloria Hunniford. When Gloria asked a question, Van would hunch down in his chair and moan or grunt a few syllables. It was hard to hear what he was saying until a question was posed that obviously struck a deep chord.

Suddenly his mass arose, there was a shaking of flesh, a flourish of arms as he coined the immortal phrase..."Ahh yeah, whoooooah Gloria."

Soon after this he drove up a small deserted street one Saturday morning near Birmingham's Bullring market. It was where Kevin Rowland was rehearsing with his group Dexys Midnight Runners in a club. Rowland was anxious to have Morrison produce his band's forthcoming LP, 'Searching For The Young Soul Rebels'. Morrison sat at the back of the club while the group went through their repertoire, but before they were halfway through he got up, made his apologies, and drove away again.

A year, later, Rowland with a new group and a new batch of songs, was still keen to have Morrison work with him. They met again, this time in the recording studio during the making of 'Too Rye Aye'; the idea was to trade off verses with each other on Dexys reinterpretation of Morrison's 'Jackie Wilson Said'. But, again, nothing came of it.

A few weeks later Rowland and myself were walking along Notting Hill Gate, the place Morrison sang about all those years ago on a 'Blowin' Your Mind' track called 'He Ain't Give You None'. *'I got messed up round somewhere they called Notting Hill Gate/ But I moved out and when I did I was in such a state..."* Who should rap on the window from inside a small coffee shop? Yes, Van himself. Inside Rowland and Morrison exchanged views about success — the former was determined to bring his music to as large an audience as possible and the latter, the voice of hardened experience who had been through it all before, just wasn't interested.

"I've been through that whole commercial thing. I had a hit record when I was only 18," he said, "and it's just like....nowhere. You have to have another hit record one after another, and it becomes like eating, like having another sandwich, it's meaningless. I prefer a cult thing because they'll stick by you, they don't desert you for another flavour of the month."

Unaware of my own occupation, he dismissed the music press, resenting all the dumb egotistical hacks and said he only gave interviews if he held the copyright. In America, he continued, they'd brought out books with old interviews in them and what he said then no longer applied to what he was doing. Plus, they were making mileage out of *his* name, *his* past and it was a game he'd stopped playing a long time ago.

A couple of days before he'd just completed his latest mini tour with an appearance at the Glastonbury Festival. "A bloody mud pie job," he spat, "all the hippies — still lying in the mud."

He also appeared on TV at this time. Somehow he'd been roped into playing the German Rockpalast extravaganza with Rick James. At the end of the show and after the customary roll call for his group, he stood in the middle of the stage in the cavernous auditorium while the crowd held up a thousand matches and said, "And if you're wondering what I'm doing here, at a rock 'n' roll event, well I'm wondering the same thing myself."

Throughout his career live performance have been an essential dimension to Morrison's work. By the very nature of his talents, he delivers his best onstage where the possibility of confronting the listener with the climaxes he strives for on record becomes more fascinating.

Bootlegs are the stuff that old rock-bores are made of, I know, but it's there that we find some of the man's most vital moments — 'Buona Sera' on 1970's 'Belfast Cowboy'; 'Sweet Thing' on 'George Ivan Morrison' (1979); and an awesome 'Just Like A Woman' on 'Van The Man' (1971). There's also a memorable rendition of 'Caravan' on The Band's farewell album 'The Last Waltz'.

Morrison is a true master of the live performance. On a night when it all clicks he becomes totally drenched in the music, obsessed with how far he can drive himself and his audience. When he does reacah his goal something palpable is created, something that can't be, that won't be broken and *that* is truly spiritual, transcendental, earth shattering music.

Many of the shows he's been playing recently have reached such peaks. Pulling himself away from the FM rock that was close to the surface on 'Wavelength' and ditching the extraneous lead guitar of Bobby Tench that ruined so many shows in the late '70s, he returned with a magnificent line-up which effortlessly embraced all the styles and formats he'd been using since 'Astral Weeks'. The three most recent LPs, from which he drew virtually all the material in the set, included more outstanding compositions. The truly devastating reappraisal of the old 'It's All In The Game' chestnut on 'Into The Music', for instance. A masterpiece of quasi-orchestral splendour on record, live it built through tenderness, pleas, wounded desire — the voice squirming and vulnerable, then sweet and clear and then bitterly hammered out as Morrison breaks down in sobs and builds up to supreme ecstasy.

He does it again with 'Summertime In England', ostensibly just another list of literary allusions, but that doesn't matter — as always it is the way he sings, the intensity of feeling he brings to what on paper may be a banal or embarrassing lyric. He charges the atmosphere by creating something so purely motivated, so powerful that it takes him and his audience over. Gripped with tension he can have his audience gasping, gaping transfixed as we wonder *what's going to happen next.*

WHAT IS going to happen next is anyone's guess. His most recent LP was something of a slouch after the punch and drive of 'Beautiful Vision', but it's impossible to write the man off.

Make no mistake, during the next few years he'll return with a new album as resounding an achievement as 'Veedon Fleece' or 'Into The Music' were after 'Hard Nose' and 'Wavelength' respectively. He remains a towering musical force, a singer whose voice is without comparison and a man always searching for a format that will present his fusion of Celtic imagery and rhythm and blues — because at the base, he declares, that is what he does, what he has always done, in the most exciting and captivating way possible.

Back in the Tara Hotel, the uniformed waitresses are busying themselves with sweet trollies, bills and handsome tips. The background music plays slow, stately but still utterly inane, and the fat happy business men get ready to leave. I ask Van Morrison what plans he has for the next few years. Right now, he says, he doesn't know. We look at each other and we both know to go on is futile. "Got enough?" he asks.

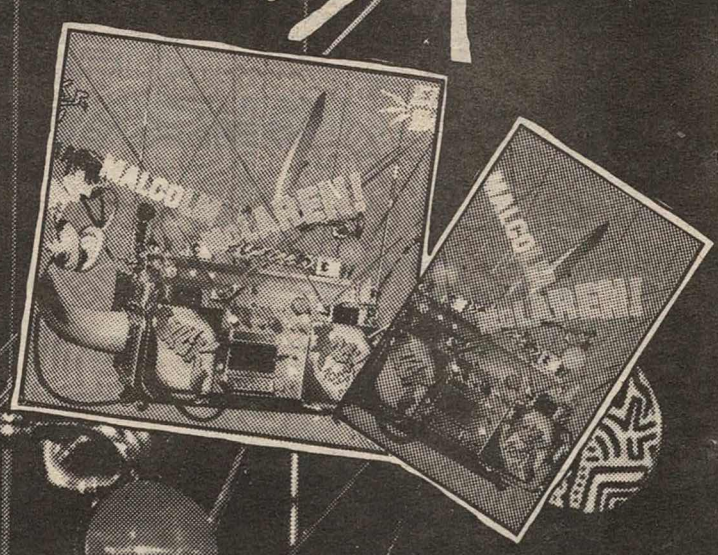
I think he knows the answer as well as I do.

MALCOLM

£3·99 ALBUM OR CASSETTE

DUCK DUCK DUCK AT Virgin

JAMES



MCLAREN

OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street · BRIGHTON 5 Queens Road · BRISTOL 12/14 Merchant Street · CARDIFF 6/7 Duke Street · CROYDON 46 North End DURHAM Unit 9, Milburn Gate Centre, North Road · EDINBURGH 131 Princes Street · GLASGOW 28/32 Union Street · LEEDS 145 The Briggate · LIVERPOOL Units 4 & 7 Central Shopping Centre, Ranelagh Street · MANCHESTER Unit BB, Arndale Centre, Market Street · MILTON KEYNES 59 Silbury Arcade, Secklow Gate West · NEWCASTLE 10/14 High Friars, Eldon Square · PETERBOROUGH 34 Queensgate Centre · PLYMOUTH 105 Armada Way · PORTSMOUTH Units 69-73 The Tricorn, Charlotte Street · SHEFFIELD 35 High Street · SOUTHAMPTON 16 Bargate Street · **LONDON SHOPS** 9 Marble Arch · MEGASTORE 14-16 Oxford Street (50 yards from Tottenham Court Road tube station) **ALSO AT AMES RECORDS AND TAPES** ACCRINGTON 25A Broadway · ALTRINCHAM 91A George Street · BLACKBURN 19 Market Way · BURNLEY Balcony, Market Square · CHESTER 52 Northgate Street · ECCLES 74 Church Street · NELSON Marsden Mall Arndale Centre · PRESTON 12 Fishergate Walk · RAWTENSTALL 27 Bank Street · ST. HELENS 8 Palatine Arcade · STOCKPORT 20 Deanery Way · WARRINGTON 2 Dolmans Lane, Market Square

NME CLASSIFIEDS

For further details ring
JILL HORNE (01-261 6122)
or write to
New Musical Express
Classified Advertisements,
Room 2535, King's Reach Tower,
Stamford Street, London SE1.

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

Source: NRS

RECORDING STUDIOS

MANCHESTER BEST 4 Track, £24 day. 061-737 1577.

SPECIAL OFFER! Central London 1 IN. 8-Track. Juno 60, TR808, much more. £6. p.hr. inclusive. Block rates available. 01-286 0642.

THE BASEMENT, West End. £5 p.h. 8-Track. 437 2511, 434 4058.

TUITION

SYNTHESISER TUITION. 947 0454.

RECORD FAIRS

BASINGSTOKE RECORD Fair, May 28th. United Reformed Church, Lounge, London Street. 11 till 4.30p.

BIRMINGHAM, SATURDAY June 4th-Central Hall, Corporation Street, 11AM-5PM. Admission 40p. (10AM £1).

TYNESIDE RECORD Fair, May 28th, YMCA, Ellison Place, Newcastle. (New Venue) 11a.m. — 5p.m. 25p (pre:admission 10.00 a.m. £1) Enquiries. 0632 442765.

CROYDON RECORD FAIR
SUNDAY MAY 29th
All Venues:— BAR 12.00 — 14.00 hrs
Early preview — 11.00 — 12.00 — £1.50
Or bring this ticket — IT'S A QUID!

12.00 — 17.00 — 50p.
Details 0634 74067.
Now at **THE GREYHOUND** in
St. George Suite, Park Lane,
Opposite Fairfield Halls
Only 2 mins from East Croydon Station
(Accompanied Children FREE)
Refreshment Available All Day.
TENS OF THOUSANDS OF RECORDS!!
SIDCUP SUNDAY JUNE 12th.

LOUGHBOROUGH UNIVERSITY OF TECHNOLOGY

MUSIC ASSISTANT

Applications are invited for a two year temporary appointment as MUSIC ASSISTANT in the Student Arts Centre. Interested in folk and/or pop. music desirable: interest in use of computers for music an advantage. Salary on scale £5550 to £8085 (under review). Requests for further information and application forms to Paul Johnson, Establishment Officer, ref. 83/21.

Loughborough *Leicestershire*

RECORDS WANTED

ABSOLUTELY ALL your L.P.'s, singles, & cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for video cassettes & rarities). **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record, Tape & Video Exchange (MO1) Ltd., 38 Notting Hill Gate, London W11. (Shop open 7 days, 10 a.m.-8p.m.) Or **SEND** any quantity by post with S.A.E. for cash — none returned once sent: we decide fair price; phone 01-727 3538 10a.m.-8p.m.

MARI WILSON first single. Loveaffair One Road, Lincoln County. Edwin Blaner, Zalkerbos 141, 2716KG, Zoetermeer, Holland.

PERE UBU records wanted, any singles, Datapink EP, Dub Housing LP, must be good condition. 2 Drayton St., Swadlincote, Derbys DE11 8LB.

RIPOFF RECORDS, North Road, Lampeter, Dyfed SA487JD. All albums, cassettes singles wanted. Amazing prices paid. Send direct or S.A.E. for quote.

STONES FLEXI Disc "Exile on Main Street"; "Telephone Calls"; "Satanic Majesties" 3D Album. Box. No. 4851.

THE SAINTS "River deep, Mountain high" and Fun Four "Singing in the Showers" Tel. 031-332 5980 after 7.30 p.m.

TOP PRICES paid for L.P.s/cassettes. Any quality. Send details plus SAE for quotations — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

SPECIAL NOTICES

ABSOLUTELY FREE songwriting booklet from International Songwriters Association (NME2), Limerick City, Ireland.

BOWIE MATERIAL from current tour wanted. Buy or swap. David Read, 36 Woodend, Sutton, Surrey. SM1 3LJ, England.

BOWIE SWAP two tickets 2 June Wembley for 2 tickets Milton Keynes (0638) 662469.

BOWIE TICKETS swap/sell, 2 Keynes 1st July for one 4th-6th June or 3rd July. 0272 732297.

BOWIE WEMBLEY swap my two Friday 3rd for two Thursday or Saturday. 660 7676.

CHERRY BOYS free magazine. Send SAE 206 Bebington Road, Bebington, Wirral.

JACK BRUCE, Vocalist supreme.

'LONDON BUDGET ACCOMMODATION'. The best B&B in London. Prices as low as £4.00 per night and no higher than £8.00. Brochure and reservations. 01-289 0787. 169 Sutherland Avenue, London W.9.

STALLS AVAILABLE AT LEEDS QUEENS HALL MAY 28 FOR THE SOLID ROCK "1" ALL DAY CONCERT. RECORDS, CLOTHES, BADGES, VIDEOS ETC ETC.

2 BOWIE Wembley tickets June 2nd. Offers. 01-977 0897.

RECORDS FOR SALE

A BARGAIN assortment of approximately 500 used singles or 100 L.P.'s/12" singles sent to you post-paid for £30.00 (our selection — bought unseen). Payment with order to Record, Tape, & Video Exchange, (MO1) Ltd., 38 Notting Hill Gate, London W11. (01-727 3539).

ALBUM HIRE, widest choice, postal service. S.A.E. Taw Records, Calver, Sheffield.

BOWIE RARITIES S.A.E. for lists, 5, Bilsdale Close, Rawcliffe, York.

COLLECTOR ITEMS/Oldies 56-82. Bumper size. Lists, large SAE. J&L. Records, 24 Uppermall Park, Berkhamsted, Herts.

DAVID BOWIE Arnold Corns single (Mooncrest Label). Hang on to Yourself/Man in the Middle. Tel: 01-646 3440.

DELETED LP'S/SINGLES our speciality. S.A.E. for details to Skeleton Records, P.O. Box 4, 94 Argyle Street, Birkenhead, Merseyside.

FOR AN excellent selection of Records to suit all tastes, please send S.A.E. for lists to:- Dave, 8 Langland Tce, Brynmill, Swansea.

GOLDEN OLDIES From 1958. SAE to Solliers Mount Bures, Suffolk, C08 5AU.

LATEST RELEASES of 12" singles at discount prices — call or send for lists — Record Bar, 21, Upper Kirgate, Wakefield, West Yorks.

MICK RONSON Rats single "I've Gotta See My Baby". (Columbia Label). Tel: 01-646 3440.

PRIVATE COLLECTION of unique rare records. Send S.A.E./4xIRC for details. Box No. 4836.

SOUL AUCTION 700 records. Details. Peter Antcliffe. Retford 706959 after 5 p.m.

STAX L.P.'S — original live recording and Booker T. Jones. Five records in all. Offers invited singly or all. Telephone Tiverton 255073.

THE DEVIANTS You've Got To Hold On single. Offers. 693 5336.

INSTRUMENTS FOR SALE

ANDY'S GUITAR CENTRE — American & Vintage secondhands, also amps, effects, etc. Pro guitar & amp repair workshops, customising, making. **GUITARS & AMPS BOUGHT ANY CONDITION.** 27, Denmark Street, W.C.2 01-836 0899, 01-379 3491.

CRUMAR D52 Synth £425 Yamaha 100W Amp £130 EKO six string with pickup case £55. 01-431 3373.

ELKA 30 Electric Organ. Cost £1,500. As new £750. 0763 44858.

TWO H/H Electronic Speakers 200/400W. Excellent condition. £300. 01-228 9279.

MUSICAL SERVICES

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Sample absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

LYRICS WANTED. No publication fee. 11 St Albans Avenue, London W4.

Everbimes
2A BATH LANE, MANSFIELD
NOTTS. NG18 2BZ
Telephone 652651 OR 646832
WHOLESALE
MURDER
Stock clearance UK Distributor at trade prices and below of ex demonstration and end or range equipment
LEO FENDERS G&L GUITARS
& RANDALL AMPLIFICATION

G&L Randall

RSM 150: 112 Switchable channels, Reverb, **Sale Price £283.00** RRP £704.40
G & L G200 Series Guitar **Sale Price £190.** RRP £705.51
R.G. 120-212 Dual Channel 2 × 12" speakers, reverb, tremelo. **Sale Price £225.** RRP £613.19
G & L F100 II. Ebony neck with vib. **Sale Price £275.** RRP £774.58
R.B. 60-115 Dual input base combo. **Sale Price £155.** RRP £374.08
R.G. 80-112 Switchable channels Reverb **Sale Price £249.** RRP £586.84
R.G. 30-112 dual input 12" speakers Reverb. **Sale Price £75.** RRP £334.08
R.B.A. 500 Base head with graphic **Sale Price £199.** RRP £518.78
R.G. 120-210 Dual Channel 2 × 10" speakers. Reverb. **Sale Price £199.** RRP £552.80
Assorted G & L Guitar and Bass Ncks. **Sale Price £50.** RRP £140.

These are a few examples, many more units in stock, so buy direct and save £££s.
Prices subject to 15% VAT+CARR.
Please telephone or call in any time at the above address

FOR SALE

A CANON CANONET 35mm camera in leather case with Round the lens lightmeter, Range Finder, Time Delay and Lens hood. Excellent condition. Only £36. Ring 261 6188 daytime.

AFGHAN COATS! Embroidered sheepskin high qty 33" long £39.50. Chest 34" — 40", waistcoats, hip length, £16.75. Chest 34" — 46", p/p £1.70, T. Numan (NM1), 48 Manorview, London N.3 2SR.

BOWIE MILTON Keynes Sunday tickets for sale. Offers. Also Bowie collection including video. (V.H.S.) S.A.E. P. Fisher 17 Holborn Street, Cattedown, Plymouth.

BOWIE FOUR tickets, Milton Keynes, Sunday. Offers. (0242) 673161.

BOWIE MILTON Saturday. Exchange two for one Wembley or sell. St. Albans. 30997 anytime.

BOWIE MILTON two (1st) offers. Chandler's Ford 66879.

BOWIE RARITIES. Large SAE: Blue Mountain, Popeswood Road, Bracknell, Berks.

BOWIE TICKET Milton Keynes 2nd July. Ring Hill-Norton 7-10 p.m. Windsor 67775.

BOWIE TICKETS, all venues. Best seats, sell and swap. Kidderminster 2561.

BOWIE TICKETS available Birmingham, Keynes. Tel Stuart, 061-480 0591.

BOWIE TICKETS. Best seats, Wembley 2nd June, highest offer secures. Tel: 01-437 0851, Weds, Thurs only.

BOWIE TICKETS. Best seats Wembley. 01-550 5028 after 6p.m. only.

"BOWIE" TICKETS for sale, two or four only. Best offers. Phone Rob 0271 74362.

BOWIE TICKETS four for Milton Keynes, Friday 1st July. Offers. Gosport 88996.

BOWIE TICKETS, Friday and Sunday, Milton Keynes. Phone Leeds 580183.

BOWIE TICKETS. Have swaps. 0705-829137.

BOWIE TICKETS! July 1st, 2nd, 3rd, Milton Keynes. Offers. Tel 0428 3943 after 5 p.m.

BOWIE TICKETS Milton Keynes. Aberdeen 24770.

BOWIE TICKETS Milton Keynes July 3rd. Offers. Angus 04868 22293.

BOWIE TICKETS. Milton Keynes, offers. Ring 061-724 8619 after 6 p.m.

BOWIE TICKETS. Milton Keynes. 01-439 7415. Julia daytime.

BOWIE TICKETS. Milton. Offers 0333 28881.

BOWIE TICKETS, three Milton Keynes. Will swap for any Wembley or sell. 0722 21122.

BOWIE TICKETS, Thursday, Wembley, after 6.30. 01-546 2323, highest offer.

BOWIE TICKETS? two Birmingham 5th June. Offers (0493) 663786.

BOWIE TICKETS. Two for sale. M. Keynes. 1st July. Offers. John Thorpe, 01-422 9943 after 8 p.m.

BOWIE TICKETS. Two Milton Keynes 1st July. Offers: Lesley. Fleet 29713.

BOWIE TICKETS Wembley. Sell/swap. 01-888 5109. After 6.30p.m.

BOWIE TICKETS (2) Wembley Sat. front rows, £150. o.n.o. Tel 01-625 6452. Evenings.

BOWIE TICKETS 2 Wembley, 2nd June. 4 Milton Keynes 2nd July. 328 9361 after 6.30.

BOWIE TICKETS (4) Milton Keynes (Friday). Offers 01-450 6975.

BOWIE WEMBLEY, Saturday. Four tickets. 935 7223 until 5.30 p.m. Highest Offers.

BOWIE WEMBLEY tickets. 0452 503290.

BOWIE WEMBLEY (3rd), N.E.C. (5th), M.K. (1, 2, 3rd) swap for Wembley (2nd/4th) or sell. 0532 823312 5.15 p.m.

CLASH, FLOYD, Division rare records. Roydon 2317.

DAVID BOWIE tickets available. Milton Keynes July 1st. Offers invited. Tel:- Preston 321397.

DYLAN TAPES 1960 — 1982. Low prices. SAE Dennis, 46 Bond Street, Macclesfield, Cheshire.

FOR A wide variety of music please send S.A.E. for lists to:- Paul 58 Belingbroke Street, Bradford.

INTERESTING RARE and unusual material on Bowie, Led Zep, K. Bush, Queen, S. Easton, Police, Japan, Stones, Abba, Blondie, K. Wilde plus many others (also Movie Stars). SAE for details (stating interests). To S.I.P. (Dept N.M.E.) 17 Tottenham Court Road, London W1.

INTERNATIONAL TIMES, Oz, Ink, Rolling Stone etc. S.A.E. List. 56, Ring Road, Leicester.

J. LOWIS T. SHIRTS Rock and Roll designs by Martin Bedford. Screen printed in full colour on American Shirts. Please send S.A.E. for catalogue to 3, Capeners Close, Kinnerton Street, London SW1. 01-235 2640.

LED ZEPPELIN Collectors item, original German colour poster promoting the 1980 European Tour, includes all dates, venues (A.R.P. Warden) Led Zeppelin/Swansong motif. Prices inc P+P, all orders sent in poster tubes. £1.50 each, £2-2 £3-4, £5-10, £7-15 from R. Habermiacher, 71-B Holly, Erdington, Birmingham, B24 9JP.

RARITIES:— NEW Order, Clash, Doors, Jam, Joy D, Penetration, OMD, Teardrop X, B In J. Tel 0925 68271.

SUBSCRIBE TO N.M.E. The next 52 isssues posted direct to your address each week. **U.K.** £29.00, **U.S.A. & CANADA** $97 (sent by air), **OTHER OVERSEAS** £35 (Surface Mail). Send Payment with Order to: Jim Watts, Room 2613, King's Reach Tower, Stamford Street, London SE1 9LS. Cheque payable to IPC Magazines Ltd.

TWO BOWIE Tickets, Birmingham, best offer secures. Box No. 4850.

TWO BOWIE tickets: Milton Keynes. Offers 0962 883461.

TWO TICKETS for Bowie. Offers 01-575 0187.

2 BOWIE Milton Keynes Fri 1/7. Phone Shoreham 3425 after 7 p.m.

4 BOWIE tickets for Milton Keynes July 1st, swap for any other date. 0273 509395.

DISCOTHEQUES

DAVE JANSEN. 01-690 7636.
WEDDING DISCO 328 6424.

WANTED

ALICE COOPER posters, Pin-ups, magazines, cuttings, articles, souvenirs, etc., from 1972, 1973, 1974. Good prices paid. Write to Nick, 55 Rosebery Road, Exeter, Devon.

ATTENTION BOWIE tickets Wembley. Ipswich 214209 after 6p.m.

BANSHEES VIDEOS or cassettes. Brian, 10 Tait Court, St. Stephens Rd, London E.3.

BOWIE BIRMINGHAM swap my two. Sunday, for two Monday or Wembley. Phone Chas 0268 43070.

BOWIE EXCHANGE tickets 4th July for 2nd or 3rd. Barry 733 0909.

BOWIE EXCHANGE. 4 × £10 tickets from 4th to 2nd or 3rd June, Wembley. Tel: Barry Callaghan. 733 0909.

BOWIE. HAVE four tickets for July 2nd. Swap for July 3 or best offers. Nick. 01-579 4458.

BOWIE. KEYNES. Swap two Friday for two Sunday. 01-749 1366.

BOWIE KEYNES swap 4 July 1st for July 3rd or Wembley. 01-359 8112.

BOWIE MILTON Keynes. Swap four 2nd July for 3rd July. Walton on Thames 41467.

BOWIE SWAP four Keynes July 1st for Wembley, Birmingham or Keynes July 3rd. Welwyn Garden 33195.

BOWIE SWAP Four Milton Keynes 3rd July for Four Wembley. Phone John 253 0071 after 10p.m.

BOWIE SWAP — my 2 Milton for 2 Wembley. Jacki 01-485 1085.

BOWIE SWAP two Keynes 3rd July any Wembley. Phone 0323 51094 after 5.00 p.m.

BOWIE SWAP two Keynes 3rd July for Wembley. 01-904 1038.

BOWIE SWAP two tickets Keynes Saturday for Sunday. Phone 01-627 2562.

BOWIE SWAP 2 Milton Keynes, July 1st for Wembley or Birmingham. Leicester 705490.

BOWIE SWAP 2 Milton Keynes 1st July for any date. 061-449 8428.

BOWIE SWAP 2 Milton Keynes 1st July to swap for Wembley, any date. 01-658 6320.

BOWIE SWAP 4 Keynes (Sat) for any Wembley. (0442) 51753.

BOWIE SWAP 4 Milton for 2,3,4, Birmingham. 07456 88829.

BOWIE SWAP 4 M. Keynes, 2 July for 4 Wem/Birm June. Ring 0491 35356. Ask Jill Pratt after 5 p.m. 0491 651384. Ask Jigs after 8 p.m. Urgent.

BOWIE SWAP 5 Milton Keynes 3rd July for 5 Wembley 4th June. 042-058273.

BOWIE TICKET for Wembley. Tel 0272 853504 after six.

BOWIE TICKETS. Have exchanges. 0452 503290.

BOWIE TICKETS, have 4 for Saturday, Milton Keynes, will swap for 4 on Sunday or for sale. Offers? Phone Steve 01-481 3996.

BOWIE TICKETS, Milton Keynes, your price. Phone 056884 571 after six. Thanks!

BOWIE TICKETS swap Birmingham first night for any Wembley night. 0705 473230.

BOWIE TICKETS swap four Milton Keynes July first for four Wembley Saturday fourth June. Phone Colin 01-278 1387. after six.

BOWIE TICKETS swap Keynes for Wembley. Keynes for sale 0274 390731.

BOWIE TICKETS swap Milton Keynes for Wembley. Phone Karen 01-788 1904 after seven.

BOWIE TICKETS. Swap, two Milton Keynes for two Wembley (not Sat) or Birmingham. Phone St. Albans 54282.

BOWIE TICKETS. Swap two Milton Keynes Friday for any date/venue. 01-688 0922.

BOWIE TICKETS swap two Milton Keynes, July 1st. for London, B/ham. 061-962 4468.

BOWIE TICKETS swap two Milton Keynes, Saturday plus cash for two Sunday. Phone Glen. Harlow 416888 or 33596.

BOWIE TICKETS swap two 1st July for two 2nd July. Phone 0463 235428.

BOWIE TICKETS swap 3 Milton Keynes, Friday for 3 Wembley or Milton Keynes Saturday. Make reverse charge. 048 839 380.

BOWIE TICKETS, swap 3 M.K. Friday for any Wembley or Birmingham. Phone Oxford 726310.

BOWIE TICKETS swap 3rd July for 4th June. 09904 3194 (Olivia).

BOWIE TICKETS urgently wanted, Wembley. Swap for 3 Milton Keynes 3rd July. 04865 2165 after 6p.m.

BOWIE TICKETS Wembley. Any price or swap Milton Keynes. Telephone Dominic 01-385 1645.

BOWIE TICKET. Wembley. Your price. 02774 52680.

BOWIE WEMBLEY, Birmingham. Exchange Bowie Lifetimes promo compilation. Very limited numbered album plus money for tickets. 0532 498884.

EXCHANGE BOWIE ticket — Wembley 3rd for any other Wembley or Birmingham date. Phone 02802 812984.

JEFFERSON AIRPLANE live tapes, photographs, picture sleeve singles, rare covers, and any other items of interest. Same for Grace, Starship. Box No. 4844.

ONE BOWIE ticket, Wembley June 3rd. Swap for very good seat June 4th + Thin White tape. Paula. 0603 411975 evenings.

PSYCHEDELIC FURS tapes, rarities, anything. Phone 02802 812984.

SWAP THREE Friday for three London or Birmingham, any date. leave message for Gearty on (0223) 64811.

TOM WANTS Videos, Records, etc. 0905 27223.

SITUATIONS VACANT

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, advertising agencies, etc. Full-time, part-time. Experience unnecessary. Read 'Music Employment Guide', 'Careers in Radio' 'Careers in Advertising.' £1.50 each. All three £4.00. Dept 31, Hamilton House Publishing, Creaton, Northampton.

SUMMER JOBS, plus jobs on oil rigs & ships. For guide details send S.A.E. & 50p (refundable). Quality Supplies, (N)4 Tower Street, York.

PERSONAL

AA FOR PENFRIENDS, PERSONAL FRIENDS, MARRIAGE PARTNER. Efficient, reliable, inexpensive. One year's membership: £12. Free details from: **ATLANTIC AGENCY,** 34 Beaconsfield Avenue, Colchester CO3 3DJ. Telephone (0206) 44884 (any time).

CAPITAL AVAILABLE for interest in viable entertainment business. Write to P.H.A. 16 Luther Road, Bournemouth.

DATELINE COMPUTER DATING for successful compatible relationships. All ages, all areas. Free details: Dateline, (Dept NME), 23 Abingdon Road, London W.8. 01-938 1011.

DEAREST SLOB. Happy 20th Birthday, love and kisses. Slug XXX.

FRIENDS/MARRIAGE Postal Intros, all areas, all ages. Write: Orion Introduction, Dept A12, Waltham, Grimsby, DN37 0DP.

GIRL WANTED share nice flat. Islington. £20 p.w. plus bills. 01-609 2487.

JANE SCOTT for genuine friends. Introduction opposite sex with Sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St. Quadrant, Brighton, Sussex BM1 3GJ.

KRISTINA KING. This much is true. — Love always. Steve.

PENPAL MAG: Singles, divorced, widowed. Approval copy:- **MATCHMAKER,** (A. 25), Chorley, Lancs.

PHOBIC 24 into Bowie needs friends. Steve. Box No. 4855.

YOUNG MAN wishes to meet young lady for loving relationship with view to foreign travel. Bristol, Avon. Box No. 4852.

MUSICIANS WANTED

MUSICIANS
NME outsells
Melody Maker
by more than 2 to 1*
Make your money go further — Advertise in
NME
(*Source ABC Jul-Dec 1982)

BASS, DRUMS keyboard for original band. 021-373 2521.

BASSIST + VOCALIST needed TOH, Order influence, London. (0923) 775517. 5.30/7.30.

DRUMMER WANTED. Band with attitude and deal, heavy unusual rhythms, ideas. Velvets, B. Party, Furs. Wayne 969 2490.

FEMALE SINGER/DANCERS FOR HUMAN LEAGUE TYPE RECORDING/TOURING PROJECT. PAUL SIMON. 381 4993.

FEMALE SINGER seeks work. Box No. 4854.

FURIOUS PIG ex-members or any similar disembodied voscallers shout Oran. 01-801 7961.

HEAVY THYTHM guitarist. P.i.L./Grace Jones style. London region only. Phone 01-370 2207.

MUSICIANS ONLY. Sensitive? Bass, drums, keyboard for singer M or F. Andy, 01-672 2651. Interest Bowie?

MUSICIANS WHO know the power of music. Box No, 4853.

NEW SOUL band requires singer, drummer, keyboardist, etc, influences Maze, Sly, Al Green. Sunbury 81882.

NO EXPERIENCE, no ambition, no influence, no dedication just lust. Jeremy, 70 James Street, Markham, Blackwood, Gwent.

STEPHEN JOSEPH Theatre, Scarborough urgently requires versatile bass and multikeys (both preferably doubling). Please ring or write: Paul Todd, Stephen Joseph Theatre, Valley Bridge Parade, Scarborough, North Yorkshire YO11 2PL (0723) 70540/2.

TRADITIONAL FOLK group. I wish to join or form one. Tel Karen. Maidstone 671671.

MUSICIANS AVAILABLE

FEMALE VIOLINIST (classically trained) seeks work. 01-733 6361.

PA & LIGHTS

PA FOR sale. PA six channel mixer, 10 way + 10 way graphic, 100 + 100 watts power amp and 100w cabs £250. Phone Guildford 503227.

PUBLICATIONS

SPRINGSTEEN LYRICS File, parts 1&2 25p each plus large SAE. Dan, 64 Rozel Court, 17 De Beauvoir Road, London N1.

TOUCH "FEATURE MIST" inc. New Order Tuxedo Moon, Simple Minds. £3.50, 83 George Street, W1H 5PL.

FAN CLUBS

BILL NELSON Club '83. Exclusive records, magazines, merchandise, Send S.A.E. to PO Box. 134A1, Thames Ditton Surrey.

BILL WYMAN INFORMATION SERVICE. Find out more by sending an SAE to:— Event Merchandising Ltd., 199 Queens Crescent, London NW5 4DS.

FRIENDS OF Barclay James Harvest. P.O. Box 9, Stockport, Cheshire.

PHIL COLLINS News — Send S.A.E. to **PHIL COLLINS NEWS,** P.O. Box 107, London N6 5RU.

SPANDAU BALLET! ROD STEWART! DAVID BOWIE! These are just some of the amazing **OFFICIAL** fan clubs that we can put you in touch with. We can also arrange for you to join any other **OFFICIAL** fan club of your choice. For details of our service simply send a stamped addressed envelope to Simon, The International Associations of Fan Clubs, 478 Fulham Road, London SW6 1BY.

THE BOWIE CONNECTION, A BRAND new David Bowie fan club. Send s.a.e. for details to Box No. 4841.

U2 OFFICIAL Info Service — Send S.A.E. To **U2 INFO,** P.O. Box 48, London N6 5RU.

Take Inter Rail and discover Europe

If you're under 26, the Inter Rail card gives unlimited rail travel for 1 month through 19 countries for just £115* — incredible value if you're travelling round Europe or making longer journeys.
Inter Rail allows free travel on the rail networks of most Western European countries (including Scandinavia) and Morocco and half price rail tickets in Great Britain and Ireland, as well as on Sealink and B&I shipping services.
Further information from principal rail stations, appointed travel agents or phone 01-348 1212 for a free brochure.

Europe

*Subject to alteration due to currency fluctuations.

THE CLASSIFIEDS ORDER FORM

RATES
ALL HEADINGS FOR PRIVATE ADVERTISERS
25p per word
TRADERS ANNOUNCEMENTS,
PUBLIC ANNOUNCEMENTS
38p per word

BOX NO. FEE £2.50 PER INSERTION

HEAVY BLOCK CAPITALS after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

HEADING:				

NAME.....

ADDRESS.....
(BLOCK CAPITALLS)

.....

.....

.....

DAYTIME PHONE NO.....
If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.
All advertisements must be pre-paid.

I enclose PO/Cheque value £.....

Post to: NME CLASSIFIEDS
ROOM 2535, KING'S REACH TOWER,
STAMFORD STREET, LONDON SE1 9LS.

RECORD CORNER

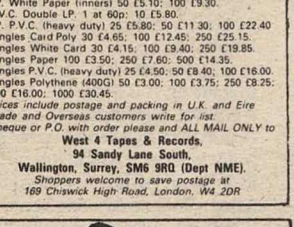
27, BEDFORD HILL BALHAM LONDON SW12 9EX
CAN OFFER YOU THE FOLLOWING SERVICES

LISTS
containing, Rock, Pop, Black music, *Picture Discs *Demo's *Oldies (Over 10,000 titles in stock)* American top 100, American top 40 country & Disco* Latest American imports* Singles from 25p.

SEND £1.50 (UK) £2.50 (Overseas) for one years supply of lists (Apr. 15 per year) or a **LARGE** S.A.E. for sample list . . .
Send us your WANTS list . . . .
Visit our Shop (Tel 01-673 1066)

WEST 4 RECORD COVERS

LP. Polythene (200G) 25 £1.95; 50 £3.50; 100 £4.95; 250 £10.40; 500 £18.90; 1000 £32.45.
LP. Polythene (400G) 25 £2.95; 50 £4.95; 100 £7.70; 250 £16.55; 500 £31.50; 1000 £58.65.
LP. Paper Polylined (inners) 30 £4.35; 100 £12.35; 250 £29.00; 500 £54.00
LP. White Paper (inners) 50 £5.10; 100 £9.30.
P.V.C. Double LP. 1 at 60p; 10 £5.80.
LP. P.V.C. (heavy duty) 25 £5.80; 50 £11.30; 100 £22.40
Singles Card Poly 30 £4.65; 100 £12.45; 250 £25.15.
Singles White Card 30 £4.15; 100 £9.40; 250 £19.85.
Singles Paper 100 £3.50; 250 £7.60; 500 £14.35.
Singles P.V.C. (heavy duty) 25 £4.50; 50 £8.40; 100 £16.00.
Singles Polythene (400G) 50 £3.00; 100 £3.75; 250 £8.25; 500 £16.00; 1000 £30.45.
Prices include postage and packing in U.K. and Eire
Trade and Overseas customers write for list.
Cheque or P.O. with order please and ALL MAIL ONLY to
West 4 Tapes & Records,
94 Sandy Lane South,
Wallington, Surrey, SM6 9RQ (Dept NME).
Shoppers welcome to save postage at
169 Chiswick High Road, London, W4 2DR



kitchenware
YOUNG, GIFTED & BLACK!
KITCHENWARE HOUSEHOLD GOODS
HURRAH! 'Sunshines Here' £1.00
DAINTEES 'Involved with Love' £1.00
PREFAB SPROUT 'Lions' £1.00
'SOULED OUT' CASSETTE COMPILATION
Featuring: Hurrah!/Daintees/Sprouts/Kane gang
IT'S A WONDERFUL LIFE' MAGAZINE 00.20p
ECCENTRIC SLEEVENOTES FANZINE 00.25p
P&P RECORDS/TAPES 30p MAGS 20p
S.A.E. To: 62 CLAYTON STREET
NEWCASTLE-UPON-TYNE
0632-618036

TO ADVERTISE
01-
261 6172

WANTED

CASH PAID FOR YOUR UNWANTED ALBUMS AND TAPES OR WE WILL PART-EXCHANGE THEM FOR ANY BRAND NEW ITEMS OF YOUR OWN CHOICE.
Send list & S.A.E. to us for an offer. If you require part-exchange, please ask for our catalogue.

"WORLDWIDE SERVICE" **COB RECORDS** *"TAX FREE OVERSEAS"*
Mail Order Dept N7, Porthmadog, Gwynedd, U.K. Tel: (0766) 2170/3185

ALL LPs/TAPES SUPPLIED BRAND NEW AT DISCOUNT + EVERGREEN SINGLES THOUSANDS OF QUALITY GUARANTEED SECOND HAND LPs/TAPES
LARGE S.A.E. or PHONE for FREE CATALOGUE LISTING THOUSANDS

FOR SALE

TO ADVERTISE IN THIS SECTION PLEASE PHONE 01-261 6172

OLDIES UNLIMITED

DEPT N TELFORD, SHROPSHIRE TF2 9NQ

Send S.A.E. for list of over 2000 Singles and 1000 LP's at incredible prices. Also many sensational record singles package offers (P&P included) such as

100 POP SINGLES £9.50
100 SOUL £12.50
100 PICTURE COVER £12.50
100 HIT SINGLES £25.00
10 RECENT HITS £4.20
5 FOOTBALL £1.70
4 MEDLEY £1.80
5 THEME £1.70
5 NO 1 HITS £2.45
50 HIT SOUL SINGLES £14.00
50 REGGAE SINGLES £7.00

50 C&W £7.00
50 TAMLA MOTOWN £9.50
3 BAD FINGER £1.45
4 DAVID BOWIE £1.80
4 RANDY CRAWFORD £1.80
4 DOLLAR £1.70
4 FLYING LIZARDS £1.45
4 GIRL £1.70
3 KISS £1.95
3 FOREIGNER £1.45

5 HEAVY ROCK SINGLES £1.95
5 ROCK 'N' ROLL £1.70
5 NEW WAVE £1.70
5 DISCO SINGLES £1.70
3 BARRY MANILOW £1.45
4 HAZEL O'CONNOR £1.70
4 MIKE OLDFIELD £1.70
3 POLICE £1.45
3 PRETENDERS £1.45
4 SKIDS £1.80
4 SLADE £1.80
4 SPANDAU BALLET £2.45

Adrians

Ref N, 36 HIGH STREET, WICKFORD, ESSEX
Have you paid us a visit yet? Wickford is only 40 mins direct from Liverpool St Station. Open. Mon-Sat 9-6, Sunday 10am-1pm

BOTH SHOPS OPEN BANK HOLIDAY MONDAY 9AM-2PM.

THIS WEEK'S NEW FASHIONS

12" TWISTED SISTER Kids are back + 3 live tracks (P) 2.25
12" V.ARROGANT Celtic Swing/Rave on Mr. Thomas (P) 1.99
12" STYLE COUNCIL Money go round/Headstart Mick's (P) 1.99
7" HANUKAH ROCKS (blue vinyl, star shaped) (P&P for 12") (I) 5.99
12" A.IMAGES Bring me closer (E)/Surprise me (P) 2.25
12" TONY BANKS This is love (E)/Charm (E) (P) 1.99
12" A.CAMERA Walk out to winter (7.46)/Set the killing (P) 2.25
12" BIG COUNTRY In a big country (2 mixes)/All of us (P) 1.99
7" FUTURA 2000 Escapades (with CLASH) (P) 1.40
12" FUTURA 2000 Escapades (6.52) (with CLASH) (P) 2.99
12" P.COLLINS Don't care anymore (5.00) + 2 (I) (P) 3.99
12" B.W.WOW Wanna hold/What's time/B.Phenomena (I) (P) 3.99
7" A.T.F. Starflight/Dancing in the shadows (I) 1.85
7" P. TOWNSEND Bargain/Dirty Water (I) (P) 1.85
7" P.COLLINS Cannot believe/Thru these walls (I) 1.85
12" SPEAR OF DESTINY The wheel/Hop + 3 live (P) 2.25
12" NENA 99 Luftgallons (I) (P) 3.99
7" ICEHOUSE St. Cafe (I) (Diff Pic) 2.25
7" DEVO Dr. Detroit theme/King od soul (I) 1.85
7" BLANCMANGE Blind vision (Clear Vinyl) (P) 1.50
L.P. ZAPPA Man from Utopia (1983 L.P.) (I) 5.99
12" CHINA CRISIS Tragedy & Mystery/Gold handshake (P) 2.25
12" BOLLOCK BROS. Bunker/Booting Man (P) 2.99
12" JAPAN Canton (5.36)/Visions of China (P) 2.25
12" MEATLOAF If you really (Alt. vers)/L.Love/K.Driving (P) 2.25
12" CURE To be bad (7.45)/J. One kiss (7.18)/Edit (II) (P) 4.99
12" MOTORHEAD I got mine/Turn you round/Tales Glory (P) 1.99
12" YAZOO Nobody's diary/State farm (P) 2.25
12" WHAM Bad boys/Bad boys (Inst) (P) 2.25
12" D. ASH/G. CAMPLING Toes on Tails 4 track e.p. (P) 1.99
L.P. CHRIS JAGGER (Mick Jagger's brother) (I) (Cut) 2.99
12" PENETRATION D. Dictate/F. Money/L. Gamble/D.Signs (P) 2.25
12" MAGAZINE Shot both/Goldfinger/Floor/Give me (P) 2.25
12" S. MINDS I travel (6.14)/N.G.Dreams (6.52)/F.Scene (I) (P) 3.99
7" COMSAT ANGELS Empty house + 2 (dble 7") (P) 1.50
12" A. UPSTARTS Solidarity/5 Flew/Dollars/Don't stop (P) 2.50
12" S. BALLET True (6.30)/Lifeline (2 vers) (P) (+ Poster) 1.99
7" MEN AT WORK Overkill (I) (Diff Pic) 1.85
12" TRIUMPH World of fantasy/Fight good fight (live) (I) (P) 3.49
12" EURYTHMICS Love is stranger/Sweet dreams (I) (P) 3.99
12" MEN AT WORK Overkill/Till Money/ 11 min. interview (P) 2.25
12" MEN AT WORK Overkill/Till Money (I) (Diff pic) 3.99
7" P. BENATAR Looking for stranger/I'll do it (I) (P) 1.85
12" SPARKS No. 1 Song/Beat clock/Y. Girls/When I'm (P) 2.25
12" KROKUS Night Wolf (4.10)/Stayed awake (4.41) (I) 3.99
12" MADNESS Our House (5.02)/Mad House (4.34) (I) (Diff P) 4.99
12" DEVO Jonen Coalmine/Satisfaction/Jocko (P) 2.25
12" SKIDS Valley/Masquerade/Scared/Y.Dollar (P) 2.25
L.P. STRANGLERS Feline (Jap I + lyrics) 11.95
L.P. STRANGLERS Great Lost Continued (Jap I + lyrics etc) 11.99
L.P. STRANGLERS Great Lost Continued (Jap I + lyrics etc)... 11.99
L.P. STRANGLERS Famous Numbers (Jap I + lyrics etc) 11.99
7" TOTO Won't Hold You Back/Afraid of Love (I) (P) 1.85
7" SOFT CELL Mugs Game (5.20)/Heat (I) 1.85
7" E. JOHN I'm Still Standing/Love So Cold (I) (P) 1.85
L.P. SLADE In Flame (Diff pic to Orig) 2.99
12" NEW ORDER Temptation (P) (+ Flexi) (Back in) 2.25
12" XTC Great fire/Gold/Frost Circus/Procession (P) 2.25
12" BOB MARLEY Buffalo Soldier (7.33) (P) 2.25
12" RUSH Countdown/N.W.Man/Spirit (live)/An Interview (P) 1.99
12" PLOYD Not now John (E)/Hero's return 1 & 2 + 1 (P) 2.25
12" KISS Creatures/R&R (Double grooved) (Signatures of band in the vinyl on the 'B' side) 2.25
12" KISS Creatures of night/War machine/R&R (live) (P) 1.99
12" FUN BOY 3 Our lips are sealed (3 mixes) (P) 1.99
L.P. POLYPHONIC SIZE Life for each moment (with & produced by J.J. Burnel of STRANGLERS) (I) 5.99
12" I. MAIDEN Flight of Icarus/I've got fire (I) (P) 3.99
12" B. TYLER Faster than the speed of night (P) 2.25
12" BELLE STARS Sway/Memory (remix) April fool (P) 2.25
12" HALL/OATES Family Man (P) 2.50
12" J. ARMATRADING Crying/Dollars/Shine/Weakness (I) (P) 3.99
L.P. DAVE CLARK FIVE Live! (Rare group with Brian May + Roger Taylor of QUEEN) (JAP I + lyrics) (Back in) 10.95
7" JOURNEY Frontiers/Faithfully (I) 1.85
12" U2 Numbers/Boy/Alphabet/Time (I) (P) 1.85
7" G. HARRISON Really Love You/Circles (I) 1.85
12" QUESTIONS Price you pay + 2 (WELLER's label) (P) 1.99
12" THE POWER Glory/See Glory/Live/Denim live (P) 2.50
12" ICEHOUSE St. Cafe/Over line/Walls (P) 1.99
7" STRANGLERS E.Female (Jap I + lyrics) (Diff pic) 2.99
12" I. MAIDEN Sanctuary/Prowler/Drifter(live)/Got fire(I) (P) 3.99
7" KISSING PINK Last film + 2 (dble 7") (P) 1.50
12" TWISTED SISTER I am I'm me + 3 live tracks (P) 1.99
5" SQUEEZE (Yes 5") Another Nail/If I didn't love (I) (P) 0.75

OFFICIAL BOOTLEG CASSETTE
ABRASIVE WHEELS Captured live (Only 2000 pressed!) (Numbered limited edition with pic insert) (8 tracks & more) ...3.99
Note: We are the only official Mail Order outlet for this cassette. More OFFICIAL BOOTLEG CASSETTES in our latest catalogue.

PICTURE DISCS PICTURE DISCS PICTURE DISCS
7" D.VAN DAY Americans; 7" CHRIS CROSS No time; 7" S.BALLET True; 7" E.CLAPTON Sharp you're; 7" M.ROMANCE Crazy rhythm each 2.50
7" HEAVEN 17 Temptation; 7" H20 Dream to sleep ....each 1.99
L.P. (Unknown Artist) Tribute to Queen (Pic of Queen) (I) 4.99
L.P. FLOCK OF SEAGULLS First album; Listen ....each 5.99
L.P. EURYTHMICS Sweet dreams 5.99

THE RECORD SPECIALIST

7" MANCHESTER F. TEAM Glory Glory; 7" FUN BOY 3 Our lips; 7" S.BALLET Communication; 7" BEATLES Please Please ....each 2.25
7" FIXX Saved by zero; 7" FLOCK SEAGULLS Nightmares; 7" E.PRESLEY One sided love Tutti I don't care; 7" BELLE STARS S.Memory; 7" ROSE TATTOO Gonna work itself; 7" KIDS FROM FAME Frid. Night; 7" HAYSI Shiny; ....each 1.50
7" ICEHOUSE St. Cafe; 7" D. GRANT Stop & Go; 7" SAXON Power & Glory; 7" B.TYLER Faster than speed; 7" ULTRAVOX Visions in blue; 7" EURYTHMICS Love is stranger; 7" MADNESS Tommorrows just, Our House, House of Fun, Driving in my car; 7" C. CLUB Church of Poison; 7" OMD Telegraph; 7" TRIUMPH World of fantasy; 7" NEW EDITION Candy Girl; 7" A. IMAGES I could be happy; 7" FUN BOY 3 Tunnel of love; 7" M.OLDFIELD Mistakes; 7" OMD Genetic Engineering; 7" ICEHOUSE Hey Little Girl; 7" EURYTHMICS S. Dreams; 7" ULTRAVOX Hymn; 7" H.LEAGUE Mirror Man; 7" VISAGE Pleasure Boys; 7" RUSH Subdivisions; 7" JAPAN Ghosts; 7" I. MAIDEN Run to hills; 7" F.SEAGULLS Waiting; 7" UFO Time to rock ....each 1.99
L.P. KIDS FROM FAME (I) 8.99. L.P. ELOY Performance 5.99. L.P. EVASIONS Son of Surf (I) 8.99. L.P. SAXON & Glory 5.99. L.P. SH.STEVENS Silver Wings (I) 4.95
7" A. IMAGES Don't talk about love; 7" STRANGLERS E. Female; 7" SQUEEZE Hangover; 7" ABBA Under Attack; 7" BEATLES Love Me Do; 7" CLASH Rock The Casbah; 7" CLASH Should I stay ....each 2.99
7" ABBA One of us; 7" SAMMY HAGAR Piece of my heart ....each 0.99
7" ADAM ANT Desperate; Friend of Foe; Goody 2; Antrap ....each 1.99
7" BELLE STARS Sign of the times; Iko Iko; Clapping Song ....each 1.99
7" TOYAH Ieya (1st pic) 1.99 7" TOYAH Ieya/Helium (2nd pic) 1.95

Lots more Pic Discs in our catalogue

PICTURE DISCS WITH UNUSUAL SHAPES (P&P as for 12")

7" JOHN MILES Right to sing (Microphone shaped) 2.25
7" B.JAMES HARVEST Just a day away (Butterfly shaped) 2.25
7" FARMERS BOYS Muck it out (Pig shaped) 2.25
7" FAT LARRY Stubborn kind (Fat Larry shaped) 2.50
7" TOYO Rosanna (Gramophone shaped) 2.99
7" VIA MARCONI Serious dancing (Shoes shaped) 2.50
7" BELLE STARS Sweet Memory (Star shaped) 1.99
7" BAD MANNERS That'll do nicely (Buster head shaped) 2.25
7" JULUKA Scatterlings Africa (Africa shaped) 2.50
7" CAVA CAVA Brother Bright (Painters Palette shaped) 1.99
7" JOBOXERS Boxerbeat (Box shaped) 2.99

Note:— Nearly all odd-shaped records are slightly warped

CULT 45 CULT 45 CULT 45 CULT 45 CULT

7" U2 N.Y.Day/Treasure/Fire/Brick/Day Without (dble 7") (P) 1.99
12" U2 N.Years Day (E) + 3 (P) 2.25
12" N. ORDER G.Green/Mesh/Cries (I) (P) (+ flexi) 2.50
7" CURE Hanging Garden + 3 (dble 7") (Gate pic) 2.50
12" J. DIVISION Transmission (P) (+ free flex) 2.25
12" N. ORDER Ceremony (new mix, new pic) (+ flexi) 2.75
12" TH. TWINS We are detective (6.00)/L.Day (6.58) (P) 1.50
12" BEAT Can't get used to losing (1983 mix)/Mirror + 1 (P) 1.50
12" H.LEAGUE Fascination (E)/Fasc. (Improvised) (P) 2.25
12" U2 S.B. Sunday/N.Y.Day/2 Hearts (I) (P) 4.49
7" U2 Sunday bloody Sunday/Endless sleep (I) (P) 2.25
12" TEARS FOR FEARS Pale Shelter (Extended)/Broken + 1 (New Pic) 1.99
12" PETE SHELLEY No One (6.38)/If you ask, No one (8.30) (P) 1.50
7" ULTRAVOX Visions in blue (Clear vinyl) (P) 1.50
12" S. MINDS Miracle (5.56)/Miracle (5.18)/American (7.01) (II) (P) 4.99
7" BLUEBELLS Cath (Bell shaped, Blue or Yell v.) (P&P for 12") 1.99
12" S. MINDS I travel (6.14) (New pic) 2.25
12" MEMBERS Suburbs/Offshore/G.L.C./F. Again (P) 2.25
12" RUTS Babylons/West One/Something Rude Boys (P) 2.25
12" SEX PISTOLS Biggest blow/My Way (P) 2.25
12" XTC Science Friction etc (3D e.p.) (P) 2.25
12" HEAVEN 17 Temptation/Who'll stop/We live so fast (P) 2.25
12" EURYTHMICS Love is a stranger/Monkey + 1 (P) 2.50
12" NEW ORDER Beach/Blue Monday (J.D. flexi) (P) 2.25
12" U2 2 Hearts (5.40) N.Y.Day/2 Hearts (remix) (P) 2.25
7" U2 2 Hearts/Endless Sleep/N.Y. Day/2 Hearts (dble 7") (P) 1.50
12" EURYTHMICS S. Dreams/I could give Baby's gone (P) 2.50

ADRIANS RECORDS HAS BEEN APPOINTED AS AN OFFICIAL STOCKIST OF THE NEW COMPACT DISC

OUR FAIR TRADING POLICY
★WE DO NOT ADVERTISE RECORDS BEFORE AVAILABLE
★All records are British unless marked import (I) so you know exactly what you are buying
★All records sent in strong, top quality protective packaging
★We do not issue credit notes (except overseas) or alternatives, unless you ask. If we cannot supply exactly what you require — *We refund your money*

ADRIANS CATALOGUE No 33 + SUPP. PART 1
A vital reference for all collectors from Britain's leading mail order company. Over 16,000 "collectables" and rarities listed.. only 75p + large SAE. Europe 10 IRC. Elsewhere 15 IRC. Or you can ask for a FREE copy when ordering.

BOWIE BOWIE BOWIE BOWIE BOWIE

L.P. BOWIE S.Oddity/M.W.S.T.W. (as dble L.P. + insert) (I) 5.99
BOWIE CASSINGLE Let's dance (E)/Cat People (P) 1.99
12" BOWIE John I'm (disco)(E)(P)(Deleted) 1.99
12" BOWIE Fashion (E)(P) (Deleted) 2.50
12" BOWIE Let's dance (7.38)/Cat people (P)(re)recorded 2.25
LP SOUNDS LIKE BOWIE (Not Bowie) (PICTURE DISC with pic of Bowie on it) (12 Bowie tracks by un-named artist(I) 4.99
BOWIE Pic Discs (Set of 10 in wallet.. 7")(P&P £2 U.K.) 27.00
If you like Bowie, then you'll like our catalogue. We are known throughout the world as the Bowie specialists.

WE HAVE TWO RECORD SHOPS IN WICKFORD
Adrians 'OLD SHOP' is packed with secondhand bargains. Rare promos, cheapies, '50s & '60s R & Roll originals plus many one-off goodies. OPEN 5 DAYS A WEEK (10-4. Closed Wed) Double your pleasure — visit both shops in one day.

POSTAGE & BEST PACKING 12" or 10" . . . 1=95p, 2=1.30, 3=1.60, 4=£2.10, 5 or more=2.65 . . . 7" up to 4=65p; 5 or more=85p. Cassettes . . . Same as for 7".
OVERSEAS P&P 12" OR 10" . . . 1=2.30, 2 OR 3=£3.15, 4 TO 8=1.05 each, 9 to 20=8.80. 7" . . . 1 or 2=1.15, 3=1.50, 4=£2.10, 5 or more=45p each, 13 or more=£5.30. Cassettes . . . Same as for 7".
SOUTHERN IRELAND Please add 25p for every £1 (on cost of records & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES (Postal orders mean quicker delivery)
ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)
P=Picture Sleeve. E=Extended version

RECORDS, TAPES, VIDEOS
ADS IN **NME**
ARE READ BY MORE PEOPLE THAN THOSE IN ANY OTHER MUSIC WEEKLY
Source NRS Jan/June 1982

GEMA RECORDS BETTER THAN ANY RECORD SHOP

Here's why:
- Our free 18-page catalogue contains over 15,000 LPs and cassettes all at sensible prices.
- Always over 10,000 Special Offers in stock priced between 50p-£3.20 + VAT.
- **THE** most comprehensive range of back catalogue and hard to find albums from the 60s, 70s and 80s.
- Hundreds of Blues LPs in stock plus many exciting import titles.
- Also, two full pages of Singles, current and oldies.
- All items we sell are fully guaranteed.

SEND AN SAE FOR YOUR COPY OF THE MOST IMPRESSIVE RECORD CATALOGUE YOU ARE EVER LIKELY TO RECEIVE

EXPORT: We offer an unbeatable worldwide service with ten years' experience of exporting. Send today for our 18-page catalogue, full of exciting Records and Cassettes. Many are unavailable outside of Britain, and all are free from UK taxes.

GEMA RECORDS (DEPT NME)
(P.O. Box 54), Crockhamwell Road, Woodley, Reading, Berkshire, England.

RECORDS WANTED!!

by RECORD, TAPE & VIDEO EXCHANGE

ALL LP's, singles, & cassettes (pre-recorded or used blanks) bought or exchanged. 1p - £2.50 each paid (more for RARITIES & VIDEOS). ***ALL*** accepted in ***ANY*** condition — absolutely ***NONE*** refused! Bring ***ANY*** quantity to:

38 NOTTING HILL GATE, LONDON W11 (727 3539)
28 PEMBRIDGE RD, NOTTING HILL GATE W11 (727 3538)
90 GOLDHAWK RD, SHEPHERDS BUSH W12 (749 2930)
229 CAMDEN HIGH ST, NW1 (267 1898)

Or ***SEND*** any quantity by post with SAE for cash to Record, Tape & Video Exchange, 28 Pembridge Road, London W11 (none returned once sent — we decide fair price)

ALL SHOPS OPEN 10-8 ***EVERY*** DAY OF THE YEAR FOR MANY 1000s OF CHEAP USED/UNUSED RECORD, TAPE & VIDEO BARGAINS (WHOLESALE DISCOUNTS AVAILABLE). ***RARITIES*** ARE BOUGHT, SOLD, EXCHANGED ***UPSTAIRS*** AT NOTTING HILL GATE, W11.

RECORDS TAPES VIDEOS

Adrians VIDEO

36 HIGH ST, WICKFORD, ESSEX
PLEASE STATE CLEARLY VHS OR BETAMAX
NEW RELEASES...IN STOCK NOW

VIDEO TEARS FOR FEARS Mad world/Change/Pale shelter 10.95
VIDEO BARCLAY JAMES HARVEST Berlin Concert (51) 24.95
VIDEO SLADE Slade in Flame. The film & Music 39.95
VIDEO PAVAROTTI Live at Albert Hall (60) 24.95
VIDEO JANE FONDA Work that body (Exercises) 29.95
VIDEO JAPAN Oil On Canvas 19.95
VIDEO FLEETWOOD MAC Mirage Tour (80) 24.95
VIDEO STEVIE NICKS Live (58) 19.95

COMING SOON...NOT RELEASED YET
Note: In line with Our Fair Trading Policy we will not offer videos for sale until they are released.
NEW OLIVIA NEWTON JOHN (Hits); STATUS QUO; KIDS FROM FAME; RUSH etc.

VIDEO CONCERTS UNDER £15

VIDEO A.W.B. Shine (50)(V2) 14.95
VIDEO ROGER DALTREY Ride a Rock Horse (30)(V2) 14.95
VIDEO EDDIE GRANT Live Nothing Hill (30)(V2) 14.95
VIDEO MONKEES (Golden Jones) Hits (30)(V2) 14.95
VIDEO MARY WILSON & SUPREMES (30)(V2) 14.95
VIDEO HUMAN LEAGUE M. Man/L. Action/Don't you want (20 mins)

VIDEO CONCERTS UNDER £20

VIDEO CHERYL LADD Fascinated (60) 19.95
VIDEO DURAN DURAN 11 track hits including 'Something' (55) 19.95
VIDEO STRANGLERS Collection (Hits) (55) 19.95
VIDEO PRETENDERS Around the World (60) 19.95
VIDEO GENESIS 3 Sides Live (40) 19.95
VIDEO DIRT BAND Tonite (15 tracks) 19.95
VIDEO SOFT CELL Non stop exotic video show (55) 19.95
VIDEO MICHAEL NESMITH Elephant parts (60) 19.95
VIDEO ECHO & BUNNYMEN Shines So Hard Etc (48) 19.95
VIDEO ASHFORD & SIMPSON The Video (60) 19.95
VIDEO ABBA Live In London (60) 19.95
VIDEO AMERICA Live Central Park (60) 19.95
VIDEO BLACK SABBATH Never Say Die (60) (V2) 19.95
VIDEO BOOMTOWN RATS Live Troops (50)(V2) 19.95
VIDEO KATE BUSH Live Hammersmith (52) 19.95
VIDEO E. L. O. Live (60)(V2) 19.95
VIDEO ZZ TOP Live At The Rainbow (60)(V2) 19.95
VIDEO HOT GOSSIP First Video Album (35) 19.95
VIDEO IRON MAIDEN Live At Rainbow (30) 19.95
VIDEO ELTON JOHN Live Central Park (60)(V2) 19.95
VIDEO JACKSONS In Concert (Early) (45)(V2) 19.95
VIDEO JAM Trans Global (30) 19.95
VIDEO LITTLE RIVER BAND Live Oct. '81 (80) 19.95
VIDEO JOHN MILES Live Albert Hall (52)(V2) 19.95
VIDEO MADNESS Complete (Hits) (13 tracks) 19.50
VIDEO McCARTNEY & WINGS Rockshow (102) 19.95
VIDEO MAZE Live New Orleans (60) 19.95
VIDEO MADNESS Take it or Leave it (Film & Music) 19.50
VIDEO GARY NUMAN Touring Principle '79 ....19.95
VIDEO OLIVIA NEWTON-JOHN Physical (60) 19.95
VIDEO NAZARETH Live Hits etc. (56)(V2) 19.95
VIDEO O.M.D. Live Drury Lane (52) 19.95
VIDEO QUEEN Greatest Flix (60) 19.95
VIDEO CLIFF RICHARD Thank U Very Much (52) 19.95
VIDEO SIOUXSIE & BANSHEES Once Upon A Time (30) 19.95
VIDEO BILLY SQUIER In Concert (60) 19.95
VIDEO THIN LIZZY Live & Dangerous (50)(V2) 19.95
VIDEO 10 C.C. Live in concert (60)(V2) 19.95
VIDEO TUBES The Tubes Video (53) 19.95
VIDEO SHEENA EASTON Live Palace Hollywood (60) 19.95
VIDEO ROD STEWART Tonight He's Yours (30)(V2) 19.95
VIDEO XTC Look Look (Hits) 19.95
VIDEO ADAM + ANTS Live In Japan (60)(V2) 19.95

VIDEO CONCERTS UNDER £30

VIDEO RAINBOW Live Between the eyes (75) (Stereo) 22.95
VIDEO ROXY MUSIC The high (Stereo) (Full 75 mins) 22.95
VIDEO DEXYS M. RUNNERS (Live this) (60) (Stereo) 22.95
VIDEO REO SPEEDWAGON Live (1 1/2 hours) 29.95
VIDEO GARY NUMAN Newman (Hits) 22.95
VIDEO ROBERTA FLACK (Live) (60) 21.95
VIDEO PRESLEY 1968 & 1973 Concerts (106) 29.95
VIDEO No Nukes. Springsteen, C.S.N. Doobies etc (103) 29.95
VIDEO PINK FLOYD Live At Pompeii (59) (New sleeve) (Stereo) 22.95
VIDEO 10 CC Live International Music Show (54) 29.95
VIDEO ADAM & ANTS Prince Charming Review 25.95
VIDEO BLONDIE Eat to the beat. Best of ....each 29.95
VIDEO ELKIE BROOKS Pearls & More (75) 29.95
VIDEO ALICE COOPER Strange Case of (71) 29.95
VIDEO DEVO Men Who Make The Music (55) 24.95
VIDEO ELTON JOHN The Fox (40) 29.95
VIDEO GRACE JONES One Woman Show (60) 24.95
VIDEO KID CREOLE/COCONUTS Live N. York (48) 24.95
VIDEO KIDS LIKE ME & YOU (3 tracks by JAM, 3 by SHAM, 3 by ULTRAVOX + 4 Others) (Live Reading '78) (V2) 21.95
VIDEO MOTORHEAD Live (30) 24.95
VIDEO VAN MORRISON Hits live (V2) 29.95
VIDEO GARY NUMAN Micromusic (nearly 2 hours) 22.95
VIDEO MIKE OLDFIELD Essential (70) 24.95

MORE CONCERT VIDEOS

VIDEO ABBA The Movie. The film (19 songs) (90) 34.95
VIDEO PRINCES TRUST ROCK GALA (Madness, Townsend, Phil Collins, Mick Karn, Robert Plant, Midge Ure etc. (21/7/82) (58) 34.95
VIDEO BEATLES Complete (2 hrs, music & documentary) 37.95
VIDEO TOYAH Good Morning Universe (V2) 39.95
VIDEO TOYAH Live At Rainbow (V2) 39.95
VIDEO ABBA Music Show Vol 1 & 2 (V2) ....each 39.95
VIDEO IMAGINATION Hits (72) 39.95
VIDEO ALICE COOPER Welcome to my nightmare (84) 39.95
VIDEO DEEP PURPLE California Jam 1974 (V2) 39.95
VIDEO E. L. P. Pictures at an Exhibition 44.95

VIDEO FILMS & SPECIAL INTEREST

VIDEO SEX PISTOLS R & Roll Swindle (The film) 29.95
VIDEO Cat People. The film. Bowie sings title 44.95
VIDEO Pennies From Heaven. The film 29.95
VIDEO PINK FLOYD The Wall. The Film (90) 49.95
VIDEO THE EVIL DEAD Notorious horror film 29.95
VIDEO ZABRISKIE POINT The film. Music by P. Floyd 44.95
VIDEO KIDS ARE ALRIGHT The film with the Who 39.95
VIDEO QUADROPHENIA The film. Music by the Who 39.95
VIDEO NEIL YOUNG Rust Never Sleeps 39.95
VIDEO ROCK GUITAR Guitar tips from SCHENKER, RON WOOD 29.95
VIDEO RUDE BOY The film. Unreleased CLASH music 39.95
VIRTUAL FLASH GORDON The film. Music by Queen 29.95
Note: FREE poster (approx. 27cm x 38cm) with Rainbow, Roxy Music & Dexys.

OUR FAIR TRADING POLICY
*We do not advertise Videos before they are released.
*All videos are sent in strong top quality cardboard packaging specially designed for sending videos by post.
*All Videos advertised are now & factory fresh.
*Personal callers always welcome.

(All VHS films are on the PAL system) V2 Also on V2000 (Please add £2 to the price of each to V2000 format) Note: A number in brackets after the concert is the running time **LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE. POSTAGE & PACKAGING: INLAND** (includes Ireland & BFPO) 1 45 any quantity (recorded delivery) **OVERSEAS** Europe (Air) 2 50 each Outside Europe (Surface) 2 50 each Outside Europe (Air) 7 50 each **EIRE.** Please add 25p for every £1 (on cost of videos & postage) to cover rate of exchange
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES.
(Postal Orders can mean quicker delivery)

POST & PACKING ONLY 1.45 FOR ANY QUANTITY (U.K.)

KILLER VIDEO

	PAL SYSTEM ONLY NO: VHS	NTSC No: BETA
TEARS FOR FEARS—The Video singles	£10.95	
JAPAN—OIL ON CANVAS	£19.95	....
DURAN DURAN	£19.95	....
SOFT CELL'S NON-STOP EXOTIC VIDEO SHOW	£19.95	....
HUMAN LEAGUE—20 minute, 3 track special	£9.45	....
RAINBOW—LIVE BETWEEN THE EYES	£24.95	....
THE POLICE—AROUND THE WORLD	£19.95	....
THE TEMPEST (starring Toyah)	£29.95	....
TOYAH—GOOD MORNING UNIVERSE (Live, Drury Lane 1981)	£39.95	....
THE GREAT ROCK & ROLL SWINDLE (Sex Pistols)	£29.95	....
DEXY'S MIDNIGHT RUNNERS—THE BRIDGE	£24.95	....
ROXY MUSIC—THE HIGH ROAD	£24.95	....
MADNESS—COMPLETE MADNESS	£19.50	....
GENESIS—THREE SIDES LIVE	£19.95	....
ECHO AND THE BUNNYMEN—Shine So Hard, Le Via Luonge	£19.95	....
NEWMAN NUMAN—Gary Numan's Greatest Hits	£24.95	....
GRACE JONES: A ONE MAN SHOW	£24.95	....
BLACK SABBATH LIVE—Inc 'Never Say Die', 'Paranoid'	£19.95	....
DEEP PURPLE—ROCK FLASHBACK	£39.95	....
THE JAM—TRANSGLOBAL UNITY EXPRESS (Live, April 1982)	£19.95	....
SIOUXSIE AND THE BANSHEES—ONCE UPON A TIME—THE SINGLES	£19.95	....
ADAM AND THE ANTS—Prince Charming Revue	£25.95	....
GARY NUMAN—MICROMUSIC—Concert, Wembley 1981	£24.95	....
XTC—Look Look	£19.95	....
MADNESS—TAKE IT OR LEAVE IT (Feature film)	£19.50	....

Full range of titles from ZOMBIE FLESHEATERS (strong un-cut version) to DIVA and many more music titles available from KILLER VIDEO.
EXPORT and WHOLESALE enquiries welcome.
POSTAGE: Please add the following for each tape you order: UK — £2.50 (Recorded Delivery). EUROPE — £3.50. OUTSIDE EUROPE — £7.50. EACH TAPE PACKED INDIVIDUALLY FOR EXTRA SECURITY. FOR FULL CATALOGUE SEND: UK & EUROPE £2.50.....OUTSIDE EUROPE £3.50.....
MAIL ORDER ONLY—NO CALLERS PLEASE **ALLOW MINIMUM 14 DAYS DELIVERY**

I enclose cheque/PO to the value of £.....payable to KILLER VIDEO
Name .....
Address .....
.....

Return completed form to: KILLER VIDEO (Dept NME) KACE INTERNATIONAL LTD, 32 AVON TRADING ESTATE, AVONMORE ROAD, LONDON W14.

STIFF CITY MAIL ORDER

115-123 BAYHAM STREET CAMDEN TOWN LONDON NW1 0AL

LP's

AMERICAN MADNESS...Special Compilation £4.50
MADNESS...ABSOLUTELY/ONE STEP BEYOND(Japanese)

Can I be the first to say that I won't vote for her?
John Connolly, New Barnet.
Feel free — PH

The British Government's moral superiority over the Argentinian fascists was sunk with the Belgrano outside of the 150 mile exclusion zone. The bloodstains are offside. That's why we must all — Liberal, Labour and Loony — vote tactically to stop a five year Conservative majority.
Dice George, Coventry.
Seconded — PH

As someone who not only writes letters to papers, but at 21 is actually a Labour candidate in the May council elections, I feel that I am in a position to reply to the letter from your 'Labour Solidarity' supporter (April 16th). Not only does he in his final paragraph show the typical level of intolerance that the Right have always had, but some of his points are wrong.

To begin with, the establishment hardly fear a government headed by people like Hattersley and Shore for the simple reason that they've had that sort of Government before. Under the 1974/'79 Labour Government the rich got richer, unemployment doubled and monetarism was introuduced at the behest of the IMF. Hardly 'squeezing the rich' as Healey had promised and not that different in practice (the rhetoric may have been more radical) than the record of the current Tory government.

No, it is the Benns and Livingstones of this world that have received the smear campaigns from the 'free press'. Your correspondent must be unaware that one attacks people whom you fear most, that is why we socialists concentrate our hostility towards Thatcher and Tebitt rather than Prior or Walker. Healey, I am sure, would not look out of place in an Alliance administration headed by a man the PM is said to admire! Different parties maybe, but similar policies.

As for disarmament, has your reader seen the opinion polls that show a majority opposing Cruise, Trident and US nuclear bases? I have! The rantings from Thatcher and Heseltine increase the numbers supporting the aims of CND every day, as do the protestors at Greenham Common. Hardly something to make Parkinson smile, and enough to force the Tories into proposing a massive anti-CND offensive.

Yes the Labour Party must unite so that it can get re-elected at the next general election. But remember that it is not the Left wing who are now doing the fighting! We are prepared to accept the democratically agreed decisions of Conference and the N.E.C. recently contained in the 'New Hope For Britain' document.

I believe in the traditional concept of a 'broad church' and also the need to combine pragmatism with ideology. We do need, though, new ideas to try and solve the problems that face Britain today.

Or are we to be dictated to by the media, hostile to Labour whatever shade of red it is?
Timothy J Mickelburgh, Atherstone, Warwickshire.

I suppose that you are all very busy at the moment preparing for the election. After all, newspapers such as *NME* play a big part in such affairs just as the records we hear every day on Radio One influence our way of thinking. No doubt X. Moore is compiling a report on Marxist groups who will help the Labour Party to successfully crush the Tory fascists. Real working class musicians will rally round the flag and everyone will work jolly hard to help build a marvellous future.

Perhaps even Spandau Ballet (real working class chaps, as they are always keen to remind us) will weigh in with a little number in support of the cause. And I don't suppose it's worth asking for £5 each time that some wag suggests that Paul Weller be made Prime Minister.

The truth of the matter is that you probably believe it and so do most of your readers. You'll advise/dictate that they go to the polls and vote Labour. You'll carp on and on and on about Thatcher and her crew, and you'll seem so sincere and caring about the 3/4/5 million unemployed. Greenham women (or have you adopted the wonderful new non-sexist method of spelling yet? Should that really be spelt 'wimmin'?) — yes this illustrious band will be omniprescent. They'll know best what to do and they'll have all the answers. And you'll believe them. Or is it time for Tony Benn again? Or a quick repeat of Ken Livingstone?

What you seem to have ingored, despite all your wonderful epic glorifications of proletarian culture, is the paradox that in the forthcoming election much of Thatcher's support comes from the so called 'working classes' (do they still exist?) while most of the candidates and many of the workers of the Labour Party are bourgeois through and through. But they know best, they know what the mass of the people really need. After all, they've been telling them long enough. And they get very upset when the answer comes back that what they need is not work and peace, but videos, three cars, four television channels and nice long holidays in the sun (*Sounds like Tony Stewart to me — PH)*

I suppose that you all mean well and you all want to help and you all really care, but it's all a waste of time when all you're doing is compiling a little paper read by an elitist minority of this country's children. No-one (yourselves aside) takes much notice of what you're doing. You're not a threat to anyone so put away your dreams of martyrdom. No one's after you, so don't pretend that they really are out to get you. Censor this if you want, tear it up and throw it away, I don't care what you do. All I want to say is that not everyone thinks you're so great.
The Great Pretender, Newcastle.
Presumptuous, cynical and arrogant, I Spy a Tory...

Personally, I find it hard to stomach that ANYONE who has watched Mrs Thatcher systematically destroy this country with ther Victorian values and 'only the strong may survive' ethic, could even contemplate putting an X next to her name. To vote Labour this time around will not be a "glorification" of proletarian culture, just a mark of common sense. As for your assertion that the working class no longer exist, how come her support is divided so strongly between North and South? No, *NME* is not read by the "elitist minority of this country's children". It's available to anyone and everyone. Try the next letter for a smart cure. — PH.

I must reply to Tim Cully's letter *(May 12th, NME)*. I, too, am cynical and disillusioned with politics — truth and ideals seem to be all too readily sacrificed to power. But I get very worried over his type of solution — it looks like a very dangerous apathy.

There IS a difference between Tory and Labour parties. The Labour Party started as a genuine attempt by ordinary people to fight exploitation. So maybe it is bogged down now in the party politics game. Still, I will be working for a Labour victory in June because it is the best alternative. At least from there we ourselves can work for something better — how can we do that under a reactionary government?

We can't wait for someone with 'real vision' (as Tim Cully suggests) to descend like a messiah — it won't happen. Those of us who are aware of poverty suffering and injustice must do what little (or much) we can as compassionate human beings.

We are the worst traitors if WE opt out. People who support 'fun' things like the Monster Loony Party are people who are turning a blind eye. I am angry too, but I'm also young and I care; so I won't just sit and moan, or aid Mrs Thatcher by being the negative, passive and hopeless non person she wants me to be.
Julie Dixon, Unemployed Geordie.

G·A·S·B·A·G

Illustration: Mark Fairnington

Re: 'beloved American G3 rifles'. G3 rifles are manufactrued by Heckler and Koch of West Germany. Informatively yours,
R. Reagan, The White House.
Sorry, that was just a shot in the dark on our behalf. — PH

I realise that the current pop scene is like so stagnant, man, but this does not excuse you from printing the same Top Fifty singles for two weeks running. Or were you just being bitchy?
Robin Chew, London EC1.
No, just testing. — PH

The crass arrogance of the ignorant sticks in the gullet like smarmy Tory promises come election time. Last week Willy Russell, scouse playwright of no fixed ideology, was spouting all kind of cack distortions in these very pages.

Coming it as the hardened class warrior and managing only to convince us all of his stupidity, Russell surpassed himself by dismissing wholesale the role of the written word in working class culture, a conclusion the streetwise Willy had come to whilst (Blow me!) *teaching in a no-hoper dockland shcool.* Laugh? I could've kicked his teeth in. The crass arrogance of *this* ignorance is a crime against history.

The history of working class culture is a history of struggle, through action *and* the written word. From the great agitational poets of the late 19th century, to the socialist lending libraries of the '30s, through to Julie Burchill even (pop's own proletarian propagandist) in the late '70s — and that's just the last 100 years, a period for which Russell graciously concedes us our literacy — the battle of ideas fought with the written word has been central to our culture.

Now safely out of the concrete jungle of the staffroom and into the soft-boiled film world Russell claimed last week, "I think me and Bleasdale must be the only two writers in the country, who write about the working classes, who never went through the university process."

Unfortunately for him and his pals, that soggy generation of Liverpool writers who think 'Working Class Culture' was a Lennon-McCartney composition, and *fortunately* for the rest of us, writing like the series of plays currently on at the Soho Poly Theatre slaps a timely nut on such illusions.

Shelve a visit to *Educating Rita* by Willy Russell (another good man fallen among Fabians indeed) and, if you can, go see 'When Your Bottle's Gone'. If not, track down a book by Geordie poet Tom Pickard, go through your local hipster's back copies of *NME* and search out Tony Parsons on Blondie or re-read the lyrics on the sleeve to 'The Gift' — *that's* our culture. Treasure it.
X. Moore, Carnaby St. Salt Mines.

I write in reference to the review in today's *NME* of 'Enflame' by The Passage written by Don Watson. He needs to be taken to task over such drivel...

Pundits
Pester
Pollster
Paolo
Hewitt

Postal votes to BALLOTBAG, NME, 5-7 Carnaby Street, London W1V 1PG

I wrote one letter and scrapped it, feeling that it wasn't worth the trouble but then read the letter in *Gasbag* from 'Jason' (ex of Bradford) which went some way to explain his views (ie in praise of the album, "greater power behind its keyboard sweeps" and "less grandiose theme" etc.)

He obviously had not given the album time, much less listened to it carefully; but then the scribe had probably decided the record was no good before the first song was out. It was neither an intelligent nor articulate review, which I at least expect (even if he dislikes the album) from a journalist of his supposed stature.

To refer to Dick Witts as pretentious serves only to illustrate his total lack of grasp of his subject. He indicates that The Passage feel their thoughts are "too profound for the likes of you or I to understand" — but in his final paragraph writes "in terms of The Passage and indeed in terms of life itself we could do with a lot more wit and a great deal less Witts."

"In terms of life itself"? Is this not profound — or a famous *NME* pun?
Yours in hope, N.

Wrong, Don Watsnot. The singer "boiling oil" on our LP 'Enflame' isn't me, it's Andy Wilson. The "friend with the petulant stamp" wasn't me, it was...Andy Wilson. Maybe the facts got "stuck in your throat" along with John Opposition's five star *Sounds* review at which your piece was aimed. Keep those old press battles on the boil.
Dick Witts, The Passage, Manchester.

I gave the album my full attention, which is more than I can say for John Opposition's review, this being a literary masterpiece I studiously contrived to avoid. Nevertheless, I am aware that John Opposition is the pen-name of my old friend Attila The Stockbroker who, like The Passage, exposes his tiresome rants to the nation by means of Cherry Red Records. Keep the nepotism boiling. — DW

It's OK Don, you are quite right (as though you might ever have thought otherwise...) — Dick Witts certainly is one pompous ass. I remember taking an instant dislike to the man when he used to do the weird/intellectual (clever-clever) spot on Granada TV's *What's On* (with Tony Wilson ha ha), sitting with his legs wrapped round his neck in a Habitat armchair... the sort of prat you just *know* won't go away as quickly as you'd like him to.
Fat Sam, Birmingham, Alabama.
P.S. I don't mind the 35p for *NME* but this week it's cost me another £22.34 to buy all the records which, your reviewers say, it would be *uncool* to be without. It can't go on like this...(*Too right it can't — Sam's bank manager).*
See Don? Somebody out there does love you after all... — PH

I don't know where Dave Hill stood at Brockwell Park, but it wasn't at the front.

Weller and friends did indeed take to the stage "to a mighty cheer" but they didn't leave because things were running behind schedule, as Dave suggests, but because half a dozen punks at the front were throwing mud and cans at them!

I know, because I was there. It was a bloody disgrace that these six wankers could spoil the day for everyone who'd come to hear The Style Council play, but it didn't surprise me.

The bands appealed to too diverse a taste, and though unity and all that jazz is truly hip, I don't think the glue sniffers I stood next to gave a toss about nuclear disarmament, or peace for that matter.

They were there for the bands (at least some of the bands) and the majority of kids I spoke to wouldn't have been there if it weren't for the concert. I went on the march because I believe in disarmament but standing in a muddy field for hours isn't going to bring it. If the bomb does drop, I hope it hits those bastards who caused Weller to leave.
Andrew Spencer, Brentwood, Essex.

I feel it's about time Weller should be told: he can't mix politics and music (well, not with The Style Council it seems). I think their last two live performances have proven this. Although I have not attended these, the reviews indicate that far from being CND supporters having the additional live music, it's been the mass of Weller 'fans' having to put up with CND propaganda. I have to admit that I am not a CND supporter and hence the reason for my non-attendance at these gigs. I suggest that others like me do the same and forget the whole thing if it's just the music they want.

I respect Weller for his honesty and his committment towards his beliefs (even though I may disagree with these sometimes) but he seems to be in a position at this moment in time where his good intentions are just not working out.

So, come on Paul, let's have you for your musical talents not your political beliefs. From the reports of your last two gigs it seems that this is what the majority want.
Curly Neil Downing, Bradford, West Yorks.
Their last two shows have indeed given Monsieur Weller cause for thought but why cow-tow to "what the 'majority' want"? It was the "majority" that half killed The Jam in the first place. As for Brockwell Park, where the bands overshadowed the bomb despite their laudable attempts, it would seem that CND will have to come up with new ways and ideas to demonstrate their undoubtable public support. What I want to know is, who did Michael Foot, et al, groove to, in 1958, after their marches? — PH
Er, I remember some trad jazz going on from the back of a lorry. I was having a glass of

cider with Canon Collins at the time — The ghost of Michael Foot.

Do concert goers have any rights when a band does not give value for money? I ask this because of the dabacle I attended last night (10.5.83), which was, presumably, offered as an excuse for a New Order concert. After the support act we waited one-and-a-half hours to be treated to barely 40 minutes of music accompanied by the now familiar 'consider yourself lucky to be here' manner.

New Order may have come of age on record but they're still shitting their nappies when it comes to live performance. Any chance of a refund? I thought not!
Ripped Off! (Ian Bleasley), Stoke-on-Trent.

Dear Gassy (you do call it Gassy, don't you?),

Just thought I'd mention that CSM's piece on McKinley Morganfield was the business. Perhaps you could ask Mr Murray to take that young whelp Gavin Martin to one side and impress upon him that Mr Diddley's bona fide moniker is Elias McDaniels, not Eugene. Just as long as you know..
Dr Jazz, London W4

I have just read Mat Snow's review of the new Hunters & Collectors album. What a load of rubbish. He gives no clue as to what the music's like, going on about 'agoraphobic paranoia' all the time.

So Australia's a big place, full of wide open spaces and the album makes him feel like he is on a never ending truck journey across the continent, eh? Big Deal. I just want to know if it's worth forking a fiver out on it. Luckily I already *really* know what the album's like, 'cos I bought it after reading a proper review in a rival paper.

It was £5 well invested too. For the Hunters & Collectors album I have bears little resemblance to the one described in Mat Snow's review. My copy is exciting, stimulating, aggressive, demanding. The music is driving, insistent, repetitive, tuneful, melodic and ultimately totally addictive.

The fact that H&C are an Australian group bears little relevance to the music they produce; if Snow hadn't known they were from down under he needn't have based his review around his impressions of the music, his conditioned response to their geographic location.

Had someone told him they were Polish, would he have written that 'Tow Truck' was symbolic of the worker's struggle for freedom in represssive Gdansk iron smelting factories?

Come off it Snow. Do your job. Review the damn albums you get and spare us the pseudo-psychological and sociological ramblings.
Martin Greenhouse, Cheadle, Stockport.
I love the group, still think the LP's second-best, and so do they. — MS

It's not clear where Richard Cook's objection to the Banshees lies — it seems to be principally that they are *noisy*. Well, sorry for your poor eardrums, Richard dear, but that is sometimes the best way to lift the listener up from the floor and spin him into other spaces. No, the irony and moral qualms purveyed by Culture Club and Soft Cell do not belong to (even the outskirts of) the same universe as Siouxsie's rich and perverse gardens, where dreams become flesh and we dwell within them.
Deva Prashanto, Willesden Green, London.
How are the acid trips these days, then? — PH.
I'll be in touch — RC

So John of The Questions likes to read *Smash Hits*. No wonder he thinks George Orwell wrote 'Bury My Heart At Wounded Knee'!

Oh, by the way, I wouldn't be boasting if I were you about predicting the Cliff Richard concerts. That's something to keep quiet about!
James Daly, Co. Cork, Ireland.
Oh, that's just for our student readership.

T-ZERS

WELCOME TO *T-Zers'* total trivia time, a happy hour's respite from all serious thoughts or critical care. In which we hear of romances, recluses and wigs, and the three dots **(Tom, Dick** and **Harry)** are honourably retired in favour of a little dash . . .

Junior rock recluse **Vince Clarke** is maintaining the time-honoured tradition of pop eccentrics down the decades by buying a huge house, moving in, but purchasing not one stick of furniture. Embarrassed dinner guests of the poodle-coiffed Clarke (reputed earnings from **Yazoo's** brief career: £½ million) are obliged to eat their take-aways seated upon packing cases . . .

Still, at least he hasn't started drawing pentacles on the floor yet. When he does, the local constabulary will doubtless begin skulking in the grounds on the lookout for other naughtiness, as in the case of "42-year-old black magic fanatic" **Jimmy Page,** who, the tabloids gleefully reported last week, has been arrested and bailed after a drugs raid on his country seat . . .

Silvikrin shares have rocketed in price since the appearance on last week's *Switch* of **Council** leader "Red **Paul" Weller** with a new, slicked-back hairdo. Out goes the Aquascratum raincoat, in comes the Mafioso suit 'n' shades look . . .

Shalamar's Jeffrey Daniel seems to be spending most of his London vacation teaching **Haysi Kate** the art of bodypopping — or something . . .

Meanwhile his sidekick, svelte backing singer **Jermaine,** is hanging out with **Boy George** and **Mikey Craig** and touting for a solo deal. Daniel will produce him, if he can leave la **Garner** alone for five minutes . . .

The Cultural Mr **Craig,** incidentally, watched **Prince Charles** at the Venue the other night and showed no sign of the "secret heartache" *The Sun* claims he's suffering from. His supposed misery stems from the departure to New Mexico of his ex **Cleo Pizzey,** and their two kids **Kito** and **Amber** (plus her brother **Amos,** aka **Captain Crucial,** the **Club's** one-time toaster). Perhaps we can pardon the boy's apparent callousness, however, since the leave-talking occurred some six months ago . . .

Another big daddy, **Fun Boy Neville Staples,** became a British citizen last week. The jubilant Staples thus ended a three year wait during which Home Office bods deliberated over his case, torn between horror at his criminal record and sneaking admiration for his wardrobe of paternity suits. "I'm not an alien any more," declared a delirious Nev. We thought you was a Jamaican, Neville . . .

How many **Pale Fountains** does it take to make a record? Not many, if we are to believe fast-circulating tales that session men did most of the work . . .

Will **Duran Duran** still be so smug when the world learns that they're *opening* for **Bonnie Tyler** and **Dire Straits** at the Princess of Wales bash in July? Probably . . .

Trevor 'Round The' Horn's new label has bagged scouse AIDS-rockers **Frankie Goes To Hollywood** as their first signing . . .

The illusions of a thousand adoring young men are shattered at a single stroke as we split on **Sara Jane's** ends! Those blonde ringlets, boys, are 100% fake — and furthermore, the fair **Belle Star** plonks her horrible hairpiece in the oven once a week, when the curls start to drop out. The heat tightens them up — yeeuuch! No wonder **Boy George** was recently heard to sneer in passing, "what's this bit of old nylon, then? At least mine *looks* real" . . .

Showstopping **Karol Kenyon** has left behind **Heaven 17,** the backing group on her big hit 'Temptation', and signed solo to A&M . . .

More happy lovin' couples: **Fashion's** unhappily-named **Salvatore Mulligan** is courting **Anita** of **Toto Coelo** (riveting stuff, this) while **Miranda,** the pretty one from **The Belle Stars,** has put behind her all thought of former flames **Bedders** and **Haircuts' Les Nemes** and is doing the **Boxer**beat (at the very least) with **Dig Wayne . . .**

HORDES of dodgy celebs showed up for **Yello's** appearance at The Camden Palace, and what a shambles that turned out to be. HM Customs and Excise kept **Bernard Cribbins**-lookalike **Dieter Meier** and his merry men hanging about for several hours as they arrived in Blighty for their big night, so everything ran late. Meier's stage microphone wouldn't work, obliging him to sing from the DJ's stand, while cohort **Boris Blank** sat on stage, morosely swigging champagne.

After coping manfully with a backing track that inexplicably turned into 'Promised You A Miracle' (nice work, **Rusty),** the hapless Meier retired. **The Residents** — or at least, a bunch of blokes in giant-eyeball costumes — then appeared, to total apathy from the audience. At this point the mighty figure of **Stevo** (for it is, inevitably, he) leapt on stage, fixed the faulty mike with one well-placed clout, and began berating the crowd for not knowing who the Residents were. On the end of this earwigging were **Big Country,** the **Fun Boy Three, Slim Jim Phantom** and his elderly escort **Britt Ekland, Kate** and **Jeffrey,** a few **Madness** chaps and tiny sex symbol **Prince,** believed by some to be smaller and even more smouldering than **Adrian Thrills** . . .

What's wacky chappie **Dave Ball** been up to while his little chum plays hookey from the **Soft Cell** — er — camp? Composing music for a west end play is what — well, a pub theatre piece actually, but it is in the west end. Big Dave's tinkly bits will grace a new production of **Tennessee Williams'** ***Suddenly Last Summer . . .***

Bobby Bluebell, musing on his combo's total lack of success to date: "We could mebbe get some synthesisers — och no, we'd just look so silly". Which goes to show that even blokes with names as stupid as his aren't necessarily *that daft* . . .

Gossip column perennials **Mick Karn** and **Midge Ure** have recorded a single together, the aptly titled 'After A Fashion', and are now shooting a video for it in Egypt, which is a hell of a long way to go just to avoid **Hazel O'Connor** . . .

Is the world ready for a **Howard Devoto** comeback? The retiring fellow returns next month with a single called 'Rainy Season', described by one who should know better as "a classic rock song" with acoustic bass and guitar . . .

Soon-to-be teen heart throb **Matt Freton** arrested in Leicester Square last week on a drunk and disorderly and locked up in Bow St for the night. Probably not a publicity stunt, since his companion on the binge and in the cells was his red-faced father . . .

Prospective guests on *Loose Talk* (cries from around the office of "not that friggin' thing" — thank you, TV critics) had best keep their hands on their wallets lest they meet the same fate as **Eddie Maelov,** whose cash and credit cards were heisted there last week. Partner **Sunshine,** having prudently stuffed her appearance fee down her corsage, escaped the attention of the pocketpicker . . .

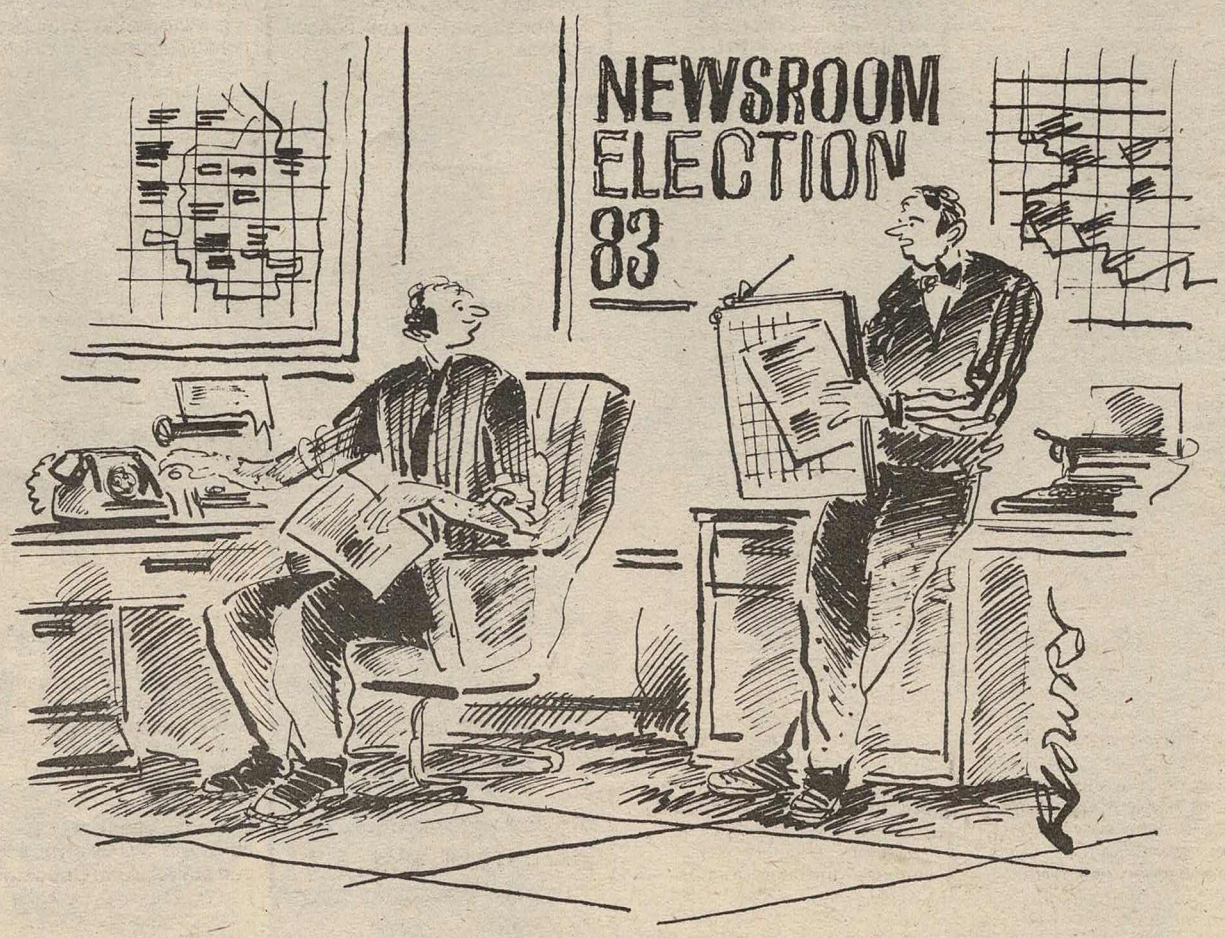
SMALLEST SHOCK of the week is news that **Bowie's** controversial sex-romp blah blah video for 'China Girl' will be cut before the BBC will screen it. Hardly matters, really: the offending scenes have appeared in just about every national paper since last week's *NME* came out. A marginally larger shock occurred when Bowie's guitarist, **Steve Ray Vaughn,** dropped out of the band right before the current tour began — all the result of a pay dispute. Vaughn's demand for more was prompted, say some, by the special praise that his playing's attracted in reviews. Bowie, apparently, wasn't so convinced that his guitarist was worth the extra — and **Earl Slick** was drafted in as last-minute replacement . . .

The sharpest stylus in Lisson Grove — **Garfield Crowley Jnr** — steps up his bid for modern world domination with the resumption of his Tuesday Club nights out. Though young gun Gal now graces the Capital airwaves on a Saturday evening via his *Magic Box* proggie, the Buffalo Boy will still be roaming live every week from next Tuesday (May 31) at Bogart's nightclub in Harrow. Among the special guests joining him onstage will be Respond recording artistes **Main T Posse** and sundry other prairie polecats . . .

That seemingly long-forgotten beast the album launch gig returned last week to the metropolis with both young guns **Wham!** and old lags **The Police** entertaining freeloaders at the Maison Rouge studio and The Garden's Club respectively. The Police soiree was all a-flurry with Fleet Street hacks and German film crews, the Whammers whoop-up a little, er, wilder with both **George, Andy** and **Shirl** ending the evening with a fleet-footed dancing demonstration . . .

And was that *really* a bespectacled **Gary Kemp** lurking inconspicuously among the mods, bods and **Tracie** clones at the Respond-Posse showcase at the Lyceum on Sunday last . . .

lowry



"I need to know what official government policy is on a couple of major issues. Give Saatchi & Saatchi a ring and find out, will you?"

NEW MUSICAL EXPRESS NME

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer
Deputy Editor
Tony Stewart
Assistant Editor
Paul Du Noyer
News Editor
Derek Johnson
Production Editor
Jo Isotta
Associate Editor
Andy Gill *(Films/TV)*
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray
Staff
Adrian Thrills
Gavin Martin
Chris Bohn
Graham Lock
Paolo Hewitt
Art Editor
Andy Martin
Photography
Pennie Smith
Anton Corbijn
Peter Anderson
Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Paul Morley
Danny Baker
Penny Reel
Andrew Tyler
Ian Penman
Cynthia Rose
Vivien Goldman
Serge Clerc
Richard Cook
Paul Tickell
Barney Hoskyns
Lloyd Bradley
Ian Wright
Amrik Rai
Kristine McKenna
David Dorrell
Don Watson
Cartoons
Tony Benyon
Ray Lowry
New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel
Research
Fiona Foulgar
Editor's Secretary
Wendy Lewis

ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS
Ad Manager
Peter Rhodes
(01) 261 6251
Deputy Ad Manager
David Flavell
(01) 261 6206
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher Eric Jackson
IPC Magazines Ltd
Production of any material without permission is strictly forbidden

KNOCKABOUT COMICS

NEW COMICS FROM THE U.S.A. THE LATEST UNDERGROUNDS

ZAP 10 with R. Crumb, G. Shelton, S. Clay Wilson Spain, R. Williams Cover/Story Moscoso. £2.00
WEIRDO 6 R. Crumb's Strange Comic/Mag £2.10
GAY Comics 3H. Cruse, Lee Marrs £1.70
TWISTED TALES 1. Colour £1.20
BIZARRE SEX 10. wait till you see the cover £1.60
DR. ATOMIC 4 reprinted pipe special £1.10

NEW FROM KNOCKABOUT

KNOCKABOUT 5 H. Emerson, C. Harper, M. Matthews, G. Szostek, S. Bell & Others £1.20
THE BEST OF FAT FREDDY'S CAT BOOK. 96 page paperback of the cat who keeps 3 Hippies as pets. large format £5.50
WAIT TILL HE PUTS ON HIS STEREO HEADPHONES Poster full colour 20×15 inches £2.40

ALWAYS IN STOCK AT KNOCKABOUT

FREAK BROTHER COMICS No's 1,2,3,4,5,6, each £1.10
FREAK BROTHERS No. 7 £1.20
FAT FREDDY'S CAT COMICS No. 1,2,3,4,5, each 90p
THOROUGHLY RIPPED full colour book £5.50
RIP OFF COMICS No. 11 part 1 of colour Freak brothers adventure £2.95

ADULTS ONLY

Send for free Catalogue of all goodies
KNOCKABOUT COMICS.
249 KENSAL RD., LONDON W.10.

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1.
Computerset by The Artwork Group, 55-63, Goswell Road, London, EC1V 7EN. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper.
Sole Agents. Australia and New Zealand, Gotdon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

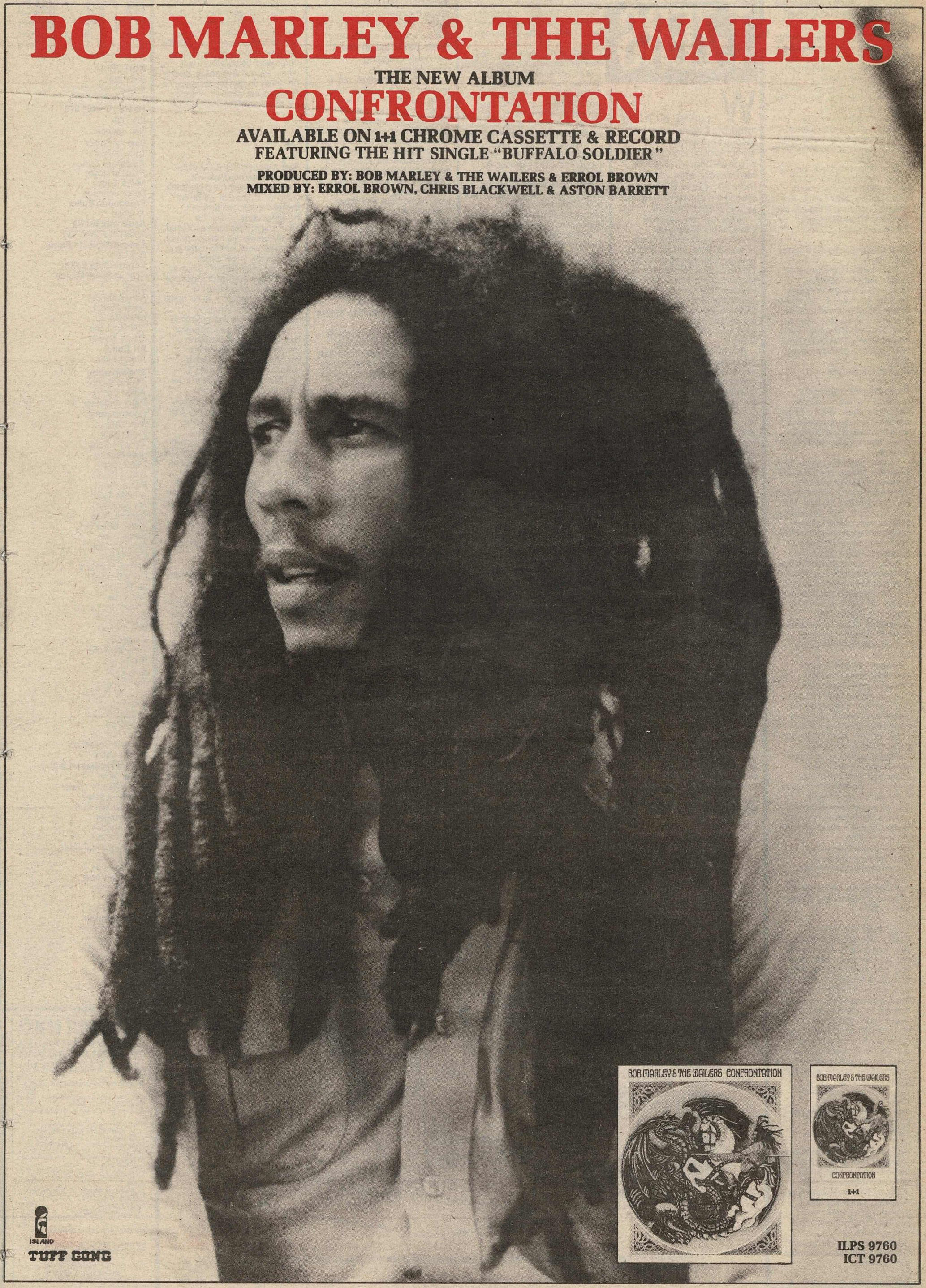
BOB MARLEY & THE WAILERS

THE NEW ALBUM

CONFRONTATION

AVAILABLE ON 1+1 CHROME CASSETTE & RECORD
FEATURING THE HIT SINGLE "BUFFALO SOLDIER"

PRODUCED BY: BOB MARLEY & THE WAILERS & ERROL BROWN
MIXED BY: ERROL BROWN, CHRIS BLACKWELL & ASTON BARRETT



ISLAND
TUFF GONG

ILPS 9760
ICT 9760